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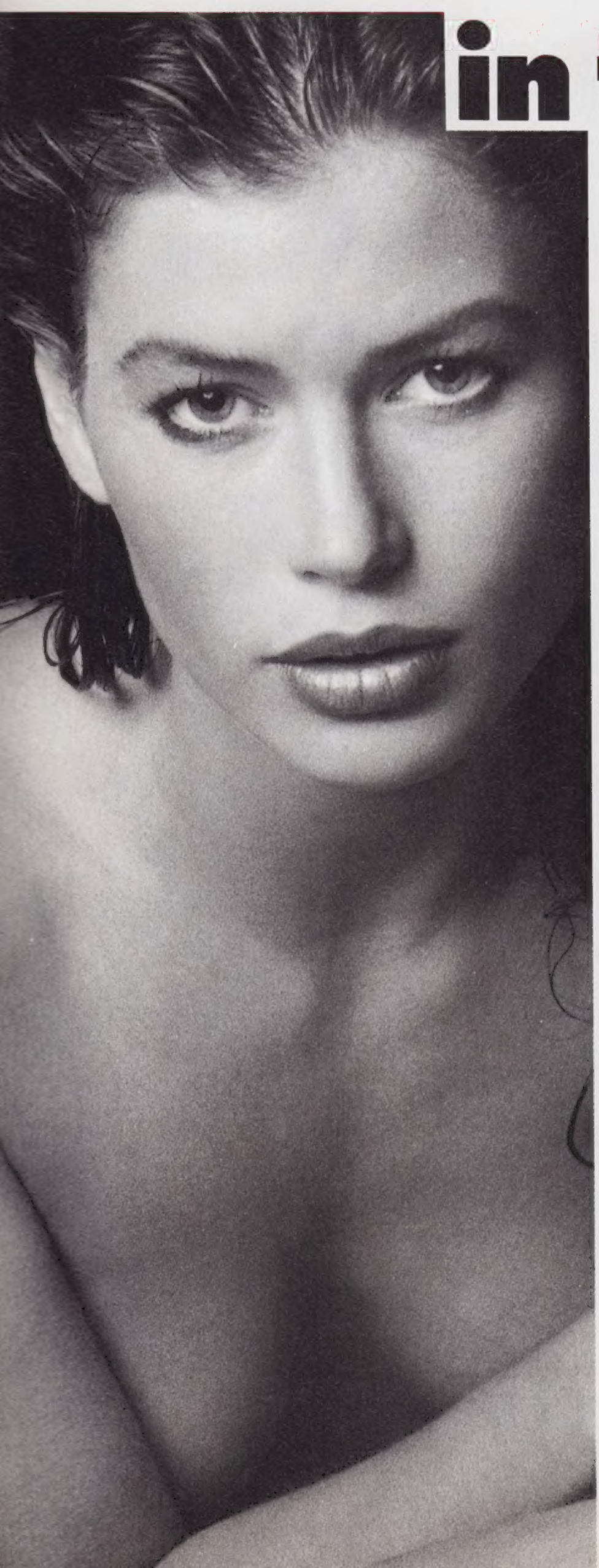

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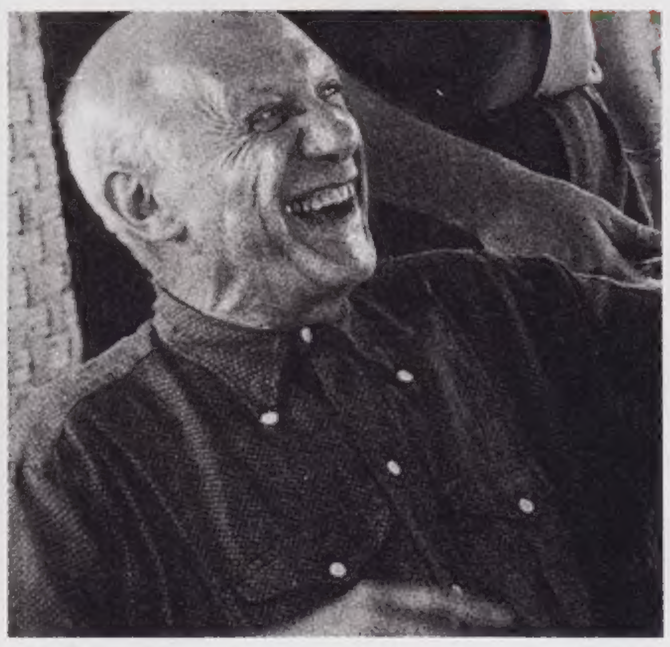

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COVER LOOK *Sheer color, sheer fun: A more relaxed P.M. style, above and on our cover, on model Kara Young. Here, an orange hit on lips, a smoky eye—makeup that goes on in seconds. Specifics, Ultima II's Charcoal/Charcoal Frost lid/brow definer; Spiced Melon lips. Hair, Suga/Suga salon, NYC; makeup, Kevyn Aucoin. Moschino dress. Kangol beret. KJL by Kenneth Jay Lane earrings. Details, last pages. Photograph, Avedon.*

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Europe

GARDNER BELLANGER, Associate Publisher for Europe
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284 Boulevard Saint-Germain, 75007 Paris

Corporate Marketing Director ECKART L. GÜTHE

BRITISH VOGUE Vogue House, Hanover Square, London, WIR OAD
FRENCH VOGUE 4 Place du Palais-Bourbon, 75007 Paris
GERMAN VOGUE 44 Leopoldstrasse 8000 München 40
ITALIAN VOGUE Piazza Castello 27, Milan
VOGUE AUSTRALIA is published by Bernard Leser Publications Pty. Ltd.
BRAZILIAN VOGUE is published by Carta Editorial Ltda.
MEXICAN VOGUE is published by Carta Editorial de Mexico

VOGUE is published by The Condé Nast Publications Inc.,
Condé Nast Building, 350 Madison Avenue, New York NY 10017
Chairman S.I. NEWHOUSE, JR. Deputy Chairman DANIEL SALEM President BERNARD H. LESER
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COVER GIRL RENEE SIMONSEN
ON THE BEAUTY OF
SHADOWS AND LINERS.

"How to use color to create dazzling eyes."

Your eyes say so much about you—your mood, your thoughts. And, creating dazzling eye-looks means learning how to experiment with color. As a Cover Girl, I've learned that it's fun, easy, and can make a beautiful difference in your look, and your outlook.

The importance of shadow.

Eye shadow means more than color. It brings depth and dimension to your eyes and can create different effects. Matte shadows create a soft, subtle look; frost shadows give your eyes a touch of glamour; and shimmery satin shadows make eyes that sparkle. For a truly professional look, it's important that your shadow colors go on smoothly, blend easily to keep a flawless look. That's why Cover Girl Eye Shadows (over 100 shades) are moisturized. And, because they're created in 1,3,4 and 8 color kits, the looks are endless.

The impact of liner.

While shadow dimensionalizes eyes, liner defines them. It also makes lashes look fuller, and eyes more expressive. For a soft look, try Cover Girl Pro-Lining Perfect Blend Pencils. The built-in blender tip lets you blend and combine colors. For a finer, more defined look, there's Cover Girl Pro-Lining Ultra-Precise Pencil. (Before you sharpen, put your pencil in the refrigerator for five minutes for smoother, more exact lining.) To create a sophisticated, more lustrous line, there's Luminesse Liquid Liner.

Renee is wearing South Sea Breezes 3-Kit Shadow and Satin Soft Teal Luminesse Liner.

Color Signals: Making your choices.

Basically, there are no rules. But try to avoid colors that match your eyes. They tend to de-emphasize, rather than enhance. The chart below will give you an idea of your best shades.

Blue Eyes:	Twilight Mauve	Pink Chiffon	Windswept Violet	Chantilly Blue
Brown Eyes:	Jade	Dewy Pink	Autumn Haze	Grey Suede
Green Eyes:	Periwinkle	Star Sapphire	Buttercreme	Glazed Ginger
Hazel Eyes:	Candied Chestnut	Peach Nectar	Azure Sunset	Robin's Egg

All above colors from Cover Girl Pro-Colors 1-Kit Collection.

How to apply color.

First, apply Cover Girl Professional Shadow Primer before your shadow to ensure truer, longer-lasting color. Apply shadow in smooth, even strokes and be sure to blend evenly.

Small Eyes: Apply a pale shade over entire lid and brow bone. A darker color in the crease. Apply liner along upper lashes and lower outside corner of your eyes.

Wide Eyes: Apply a pale shade over entire lid and a deeper shade into and above the crease on the inner half of your eye. Then, apply a soft, blended line, thickening it at the inner corner of your eye.

Deep-set Eyes: Use a lighter shade close to the lash line and blend upward. Stroke a medium shade into the crease and slightly above it. Apply liner, widening it at the middle of the lid, then thinning it down again toward the outer corner.

Close-set Eyes: Apply a pale shade above the inner corner of the lid. Then a darker shade on the outer half of the lid, sweeping up to the brow. Draw a thin line along upper and lower lashes, widening it at the outer corner of your eye.

Complete the look: With Cover Girl Eyebrow Pencil to touch-up or fill-in an uneven brow. Then, apply Cover Girl Mascara.

How to be creative.

(See illustrations)

1. Classic: "Candlelit Dreams" 4-Kit Shadow. Pro-Lining Ultra-Precise Pencil in Espresso.

2. Glamorous: "South Sea Breezes" 3-Kit Shadow. Pro-Lining Ultra-Precise Pencil in Ultramarine.

3. Romantic: "Perfect Harmony" 4-Kit Shadow. Pro-Lining Perfect Blend Pencil in Cobalt Blue.

4. Upbeat: "Modern Art" 8-Kit Shadow. Pro-Lining Perfect Blend Pencils in Violet and Peacock.

5. Special Effects: Pro-Color 1-Kit Shadows. Jade, Peach Nectar, Periwinkle, Star Sapphire. Luminesse Liquid Liner in Satin Soft Violet.

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NOTHING ELSE FEELS LIKE IT

Talking fashion

People are talking about...heavy metals: Paris couture, this year, is awash in silver and gold—everything from a wine captain's neck chains at Chanel to a YSL gold and embroidered blazer and Ferre platinum fox....Much as floaty mousseline is couture news, and see-through necklines are the black dress details on Seventh Avenue, a new wave of lingerie is turning up demure in shape, boldly transparent: brilliant chiffon tanks and Ts, filmy black teddies, the wispiest slips from Nancy B—two layers of contrasting brights. ..."Asked what I wanted to design," says Tiffany & Co.'s window display master Gene Moore, "I answered 'childrens's toys.'" Result: a circus-full of sterling silver figures (at $375—$1900)—for the luckiest kid...or desk of a CEO with a sense of humor.

(Continued on page 104)

Couture's new metals: Ungaro silver lace, *far right*, with tailored trousers; Ferre gilds it up, *above left*, and, *right*, platinums new sweaters.

GUY MARINEAU

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Talking fashion

People are talking about. . .new jeweling and a newly burgeoning world of women-designer names. Names like that of Gabriella Kiss: assistant to modernist Ted Meuhling, she now also makes her own inventive jewelry pieces. Gilded Gabriella Kiss "hand" pins turned up throughout Shamask's fall/winter show; her new signatures are delicate gold charms hanging off an earring or chain: a sculptural foot, devil, or cherub. . . .The opulent pieces of Englishwoman Fiona Lukes are on show this month at NYC's J. Mavec. Among other things, Lukes adds major jewels to handbags, priced $7000-$15,000. Two owners: the Sultan of Brunai and Princess of Wales.

feathers in fashion caps: *the softer edge showing more in clothes is spawning some softer looks in accessories, too. Shades of pink gold—shades of the past—are top jewelry pieces now to collect: especially when that pink mixes with forties links of shiny yellow gold. Rosy gold trims new watches, too: at Audemars Piguet, at Ebel. . . .It's the year, too, of feathered friends: everything from maribou-trimmed robes to Bob Mackie's floor-length extravaganza all of black ostrich. Feathers trim hems at YSL, wrap a Geoffrey Beene neck.*

Designer time zones

For collectors of the best classic pieces by night—classics always with some twist—Andre Van Pier's opening his first shop on NYC's Madison Avenue: not just for clothes pieces but shoes, swimsuits, accessories. Four more Van Piers are planned in the U.S., possibly Paris. . . .The first shop wholly of Ralph Lauren Home Collection unveils this month outside San Francisco—to be managed by some others who know quite a bit about home: San Francisco's Williams-Sonoma. . . .For fashion travelers and Big Board traders, watches (at Alfex, Breitling, Van Cleef & Arpels) now come with three time-zone readings. To keep track of market (or store) closings in London, Tokyo, NYC.

With a Latin beat...

What gets designer ideas going? Miami, says Marc Jacobs, who visits often. "It's a chic, funky, young place. I love the thrift shops, the Latin girls in fifties clothes: it's all inspiring me for spring." Jacobs is also a great fan of a certain Cuban tailor who, the designer claims, makes the most perfect of white linen blazers.

Illustrations by ISABELLE DERVAUX

Call it "resort" or simply clothes for warmer weather, there's a new season of brights on its way: boldly colored pieces that match, contrast, liven up winter months. Ralph Lauren, *at top,* wraps on bright stripes of sarong; Calvin Klein, *left,* goes bold with a small tank, short skirt and jacket; Michael Kors' hot-weather weight anorak polishes off a city tank dress. Shapes of resort seem generally softer; watch for new versions of draping and wrap-and-tie, for liquid jerseys and rayon mixes, the sheerness of chiffon or georgette.
–KATHLEEN MADDEN

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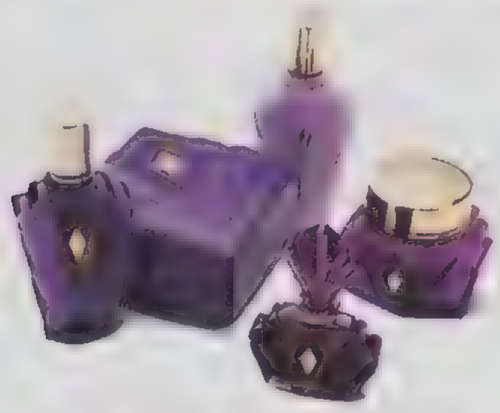

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View

Paris Couture:

Hitting it rich

Jewel-studded Maltese crosses. Brocade and velvet bustiers. Ropes and ropes of pearls. From the look of the lavish ornamentation, the rich fabrics, and the opulent hair designs, it seems the couturiers in Paris had been dreaming of Camelot. Many had been boning up on their Shakespeare, too. Though luxe is a hallmark of couture, it's rarely been so lighthearted or charming.

Points to watch for:

● Jewelry—and more jewelry—is a focal point of all collections. Corridors of Paris fashion houses, at collections time, look more like Aladdin's caves: heaps of Byzantine medieval crosses and pearls at YSL; bold, primitive necklaces at Lacroix. The newest rendition: treasure chests of jewels worn by day on classic suits (YSL shows it best). Jewels even migrate to the hair: flowers and pearls sprout from twisted buns at YSL; strands of jewel-studded gold and silver wind through chignons at Dior; metallic snoods are back.

● An exoticism of color—pink, purple, rich ruby—abounds. The way Saint Laurent does it in suits, colors pile tone *(Continued on page 119)*

GUY MARINEAU

Paris ode to opulence: *left*, YSL jewels it to the hilt—with Maltese crosses, pearls, and boot brooches.

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On the shores of Byzantium: At fall/winter couture, (1) the Paris difference for day—classic Yves Saint Laurent tailoring, turtlenecks, unexpected jewelry dazzle. (2) Going for brocade at Lacroix. (3) Sheer madness: Lacroix's short dress with a long sweep. (4) The newest answer to black: brown, in all shades—this, from Dior.

View

GUY MARINEAU

4

8

9

(5) The simplest black dress—brought to life with jewels, chains, at Chanel.
(6) Embroidered stories at Valentino; and (7) at Charles Jourdan. (8) From Valentino, the barest black pleating.
(9) Get-thee-to-a-monastery hoods in brights, from Lacroix.

(Continued from page 117) on tone. By night, dark brown or coffee often replace black, look best against black skin.

- The most extravagant texture ever appears in gleaming lamé brocades—in suits and jackets at YSL; at Lacroix, in short tapestry-like dresses and trousers. Nineteen eighty-eight is clearly the golden age of master embroiderer François Lesage: gold embroidered braids dance down the sleeves of Chanel jackets; the top of a Dior column is stitched with gold. Brocade and embroidered shoes are everywhere.
- The simple little black dress now may be black, but it's hardly simple. Silver fox wraps around breasts and hips of a Ferre transparent dress; Lacroix's satin mini takes a swath of chiffon at the waist; YSL's crepe-de-Chine dress looks best with strand upon strand of Byzantine pearls.
- Black or jewel-toned velvet, unsurprisingly, is the fabric base. Often, it turns up as the perfect matte foil for gleaming jewels. Velvet trims and collars finish off coats and dresses; Ungaro's panne velvet dresses have a "liquid" shine; Lacroix splashes velvet with watercolor flowers.
- The sheerness of chiffon, the fluidity of charmeuse are the other night messages: draped over a long pink tube dress at Valentino, as the most lightweight dress and cape at YSL.
- On cuffs, hems and collars: fur is the added trim. Sable, mink, fox are everywhere. At Lacroix, hats turn up in sheared beaver and they're broad brimmed. Ferre adds chinchilla to the wrists of a checked wool suit.
- When it comes to skirt lengths, it's a resounding "yes" for just above the knee. At night, filmy mousseline grazes the ankles. *("View" continued on page 120)*

View

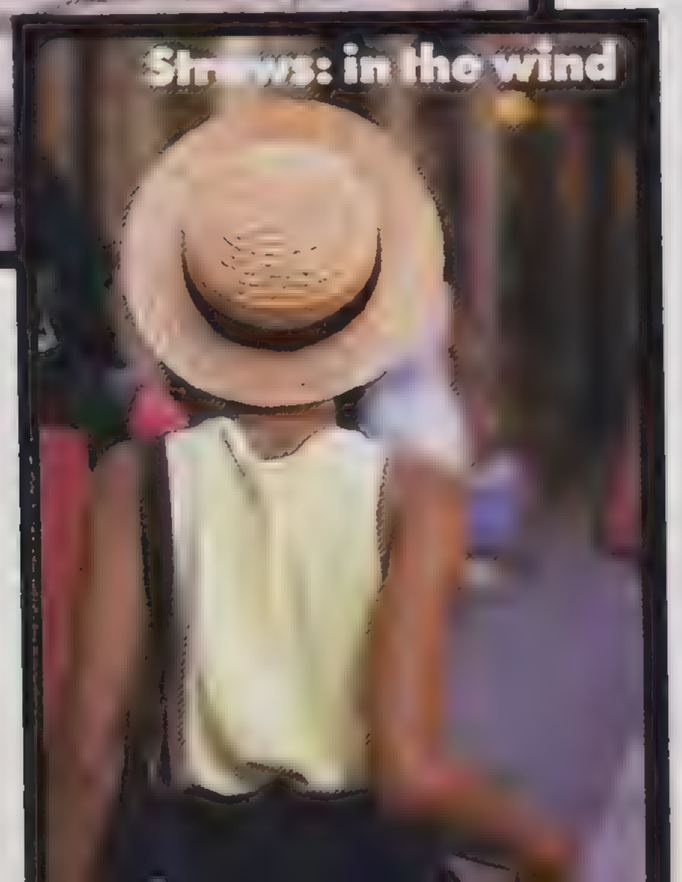
Hot Rome

Donella Bossi Pucci

Left, Roman-style Romeo Gigli; right, pastel Armani

When things heat up, do as the Romans do is the fashion message

Update on a Roman sandal



Straws: in the wind

Roman style is a unique blend of elegance and fantasy,'' says eighteen-year-old Diamante Spencer. Granddaughter of *La Dolce Vita's* film producer, Diamante's pulled to trompe l'oeil, to flowered prints; here, the ease of silk pants from Romeo Gigli. In a city where the heat is on for much of the year, Diamante pulls off what Roman women do best—city style, a pared-down sense of dressed. With the best of Roman-romantic looks, Donella Bossi Pucci moves with equal breeze from palazzo-pink Armani to neo-classic Romeo Gigli. Be it the perfect centurion's sandal, the best straw boater on the Via Condotti: ''Do as the Romans do'' is the hot city message. (*''View'' cont. on page 130*)

Diamante Spencer: Dolce with ease

DON ASHBY. Hair by Carlo Pinca, makeup by Carlo Alberto d'Emilio; both, for STUDIO 3, Rome. Details, last pages.

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View

The style of an '80s Sedgwick

Married couples may or may not look alike, but couples today often end up dressing alike: largely because one, namely the woman, borrows extensively from the other. "I doubled my wardrobe when Kevin (Bacon) and I started going out a year and a half ago," laughs actress Kyra (*Kansas*) Sedgwick, cousin of sixties mannequin/symbol Edie Sedgwick. Kyra met Kevin while filming *Lemon Sky*. She next takes on Tom Cruise in Oliver Stone's film *Born on the Fourth of July*.

Rehearsing in New York City, Kyra borrows Kevin's Matsuda tapestry jacket to throw on over comfortable silk pants and a top. For dinner in the country, it's his Versace jacket over her big jeans.

In many ways, Kevin's easygoing menswear style exactly matches Kyra's: she likes slouchy trousers, overscaled tops, belted big waists. "We now dress so much alike," she says, "that Kevin will put on pants, a T-shirt, and sneakers some mornings and I'll show up in the exact same thing."

Style, for Kyra, once came at the expense of comfort: high-heeled boots, for example, instead of flat walking shoes. She still mixes in many of her old favorites: Perry Ellis pants and tops, long Ralph Lauren skirts, a beautiful forties peplumed jacket. For auditions, other antique pieces easily help her dress the part.

("View" cont. on page 138)

All about ease: Kyra Sedgwick, above, offstage and easygoing in Joseph Tricot sweater, jeans. *Above left*, dressing the part, a modern romantic—in Hanae Mori sweater, Michael Kors shirt, Shamask pants. Another take, *right*: Isaac Mizrahi pants; Calvin Klein shirt, cashmere cardigan.

MATTHEW ROLSTON. Hair by Recine, makeup by Tomoko. Details, last pages

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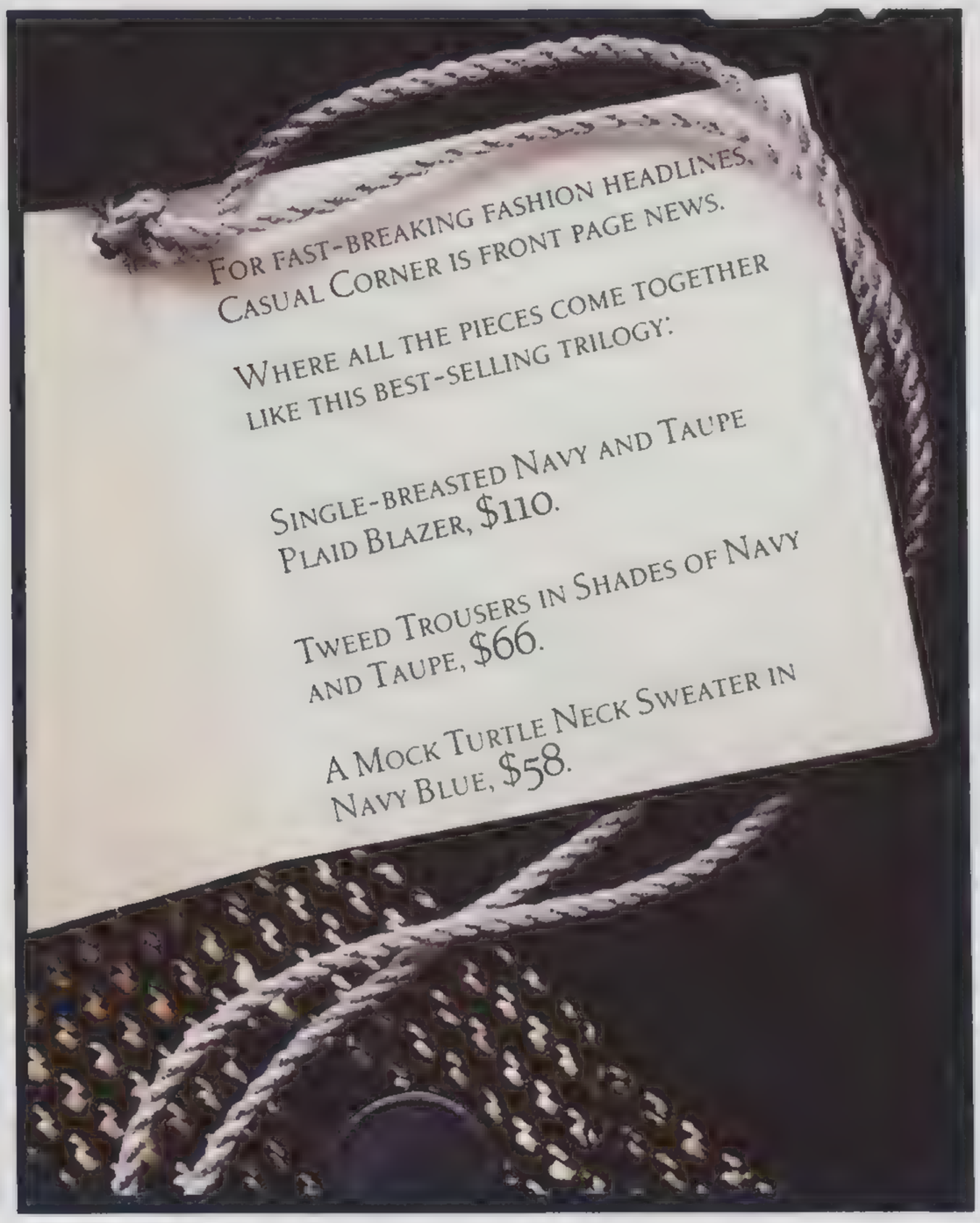

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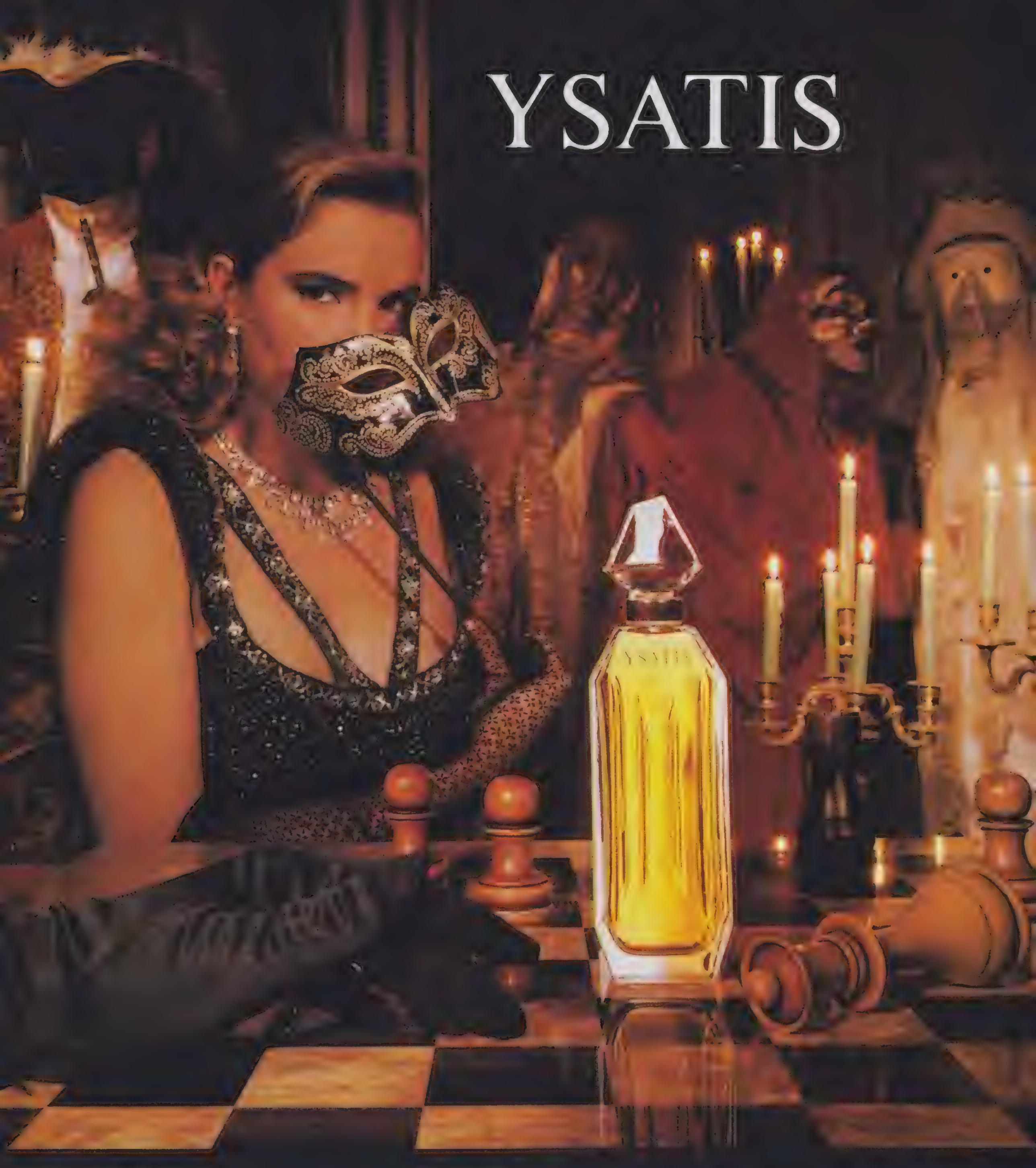
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View

Rachel London: flower power

Her jeans, overalls, and bare bikinis are covered with gardens of colorful silk roses; so are her apartment's mirrors and walls. Polka-dot mini-dresses sport rose and tiger-lily borders. There is even flower "fur": imitation roses massed onto small shrugs. "People claim I'm the next Betsey Johnson," laughs Rachel London, twenty-four; her ponytail and knee socks make her look like a Barbie doll incarnate. "I say I'm mass-America's answer to Christian Lacroix. I make mass-produced art, ha-ha couture."

Though London's fashion following already includes Lisa Bonet and Cindy Lauper, she felt it necessary to spread it to Madonna as well. Before this spring's Tony awards, she hopped on her bike and delivered a dress to the theater. The result: her halter-neck was televised around the world. *("View" cont., page 154)*

Rachel London, *above*, stitches on each rose by hand in her tiny East Village apartment. "It takes an eye and finesse to know how to place them." *At top:* Her gingham top, flowered overalls. *Above:* The newest version—appliqués. *Left:* In London's apartment, hats and flowers tossed on a dresser.

CHARLES FORD. Hair and makeup by Robert Snow

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Photography: Steven Meisel

View

Men's trends: the look of fall

American men have changed,'' says menswear designer Cecilia Metheny, ''and men's clothing today reflects that. Men are more comfortable and creative in how they choose their clothes and in the way they put those clothes together.''

Across the board—in shapes, colors, and fabrics—the crop of new men's clothes for fall is easygoing, eighties elegant. Designers are moving away from a hard, slick, power look, and they're handing that in for something softer, subtler, more comfortable.

• **Light, soft colors**—mauve, stone, olive, taupe, cream—replace the toughness of black. Brown is big. The oversized plaids and stripes of other seasons are being exchanged for romantic prints and antique patterns. Fabrics such as cashmere, camel's hair, and wool flannel have a depth and nap that's not hard-edged; wool crepe is used for its fluid drape.

• **Shapes** are natural, rounded; double-breasted suits are still trendy. Jackets, typically, come with wide, soft shoulders breaking into a broad, full chest. Jackets narrow at waist, stay slim at hips; full fluid pants taper below the knee.

• **Business suits** everywhere—at Gianni Versace, Christian Dior, Geoffrey Beene, Hugo Boss, Valentino, Emanuel Ungaro—are less rigid, more comfortable, generally more easygoing, with a softer construction. Brushed glen plaid flannel (at Lazo), and washed crepe gabardine (at Ferre's new Studio 000.1) both feel good on a guy's body. Alan Flusser's and Garrick Anderson's best-selling made-to-order double-breasted suits, this year, come with more drape and ease.

For these less rigid suits, dress shirts come with soft collars, in a range of subdued colors. Ties are a bit wider to balance rounded shoulders and wider double-breasted peaked lapels. Ralph Lauren does his dress shirts in quiet blue and pink antique-like stripes; his ties are lightweight, fall naturally.

Bill Robinson, a designer who regularly searches fabric libraries for novel antique patterns (some go back to the 1700s), revs up shirt stripes with finespun cords and twisted yarns. Boston's Petit & Shaw, the new kids on the men's fashion block, have ''antiqued'' shirts—''white gone ivory.''

• **Jackets and blazers,** this fall, tend to be semi-constructed and double-breasted; made in soft fabrics like cashmere. This jacket is meant to be worn with the casualness of sportswear, the comfort of a sweater, often with a simple turtleneck sweater for a clean look. Some of the best are at Giorgio Armani, Hugo Boss, Jeff Sayre, WilliWear, Jhane Barnes, Andrew Fezza, Lanvin Studio, Ronaldus Shamask, Perry Ellis. Shamask dresses down blazers.

• **Off hours** For these soft jackets, trousers are cut fuller than some seasons and somewhat higher at the waist. Drapey, Hollywood-waisted (no waistband) pants come in eight different colors at New Republic Clothier.

Sweaters are generally subdued in color and they're soft looking: at Nancy Heller, in slate-y shades of mauve, stone, wine, and gray. Undyed Shetlands (naturals, tans, browns) show up at Byblos—floral-printed and hand-knitted. Calvin Klein Sport's new idea is brown ''saddle'' jeans and jeans jackets.

Basic weekend shirts are jazzed up with prints, embroi-

(Continued on page 158)

Who wears menswear

Annie Hall may have popularized women's wearing of men's clothes, but savvy women have long been pillaging men-friends' closets. At Polo, the women who work for Ralph Lauren are pros at shopping his men's collection—so much so they now keep a book tabulating each woman's man's sizes. Best-possessed items: tweed jackets, oxford button-down shirts, more shirts in striped broadcloth. "I've always loved the way men's clothes look on women," says Ralph Lauren. "It's a very easy, sexy style much like that of Garbo and Hepburn." *Above, left to right:* Susie Aiken, Mary Randolph Carter, Buffy Birrittella, Gigi Newhard Mortimer—in their separate ways with fall's Polo by Ralph Lauren.

ROXANNE LOWIT. Hair and makeup by Sandra Bocas for Benjamin Salon

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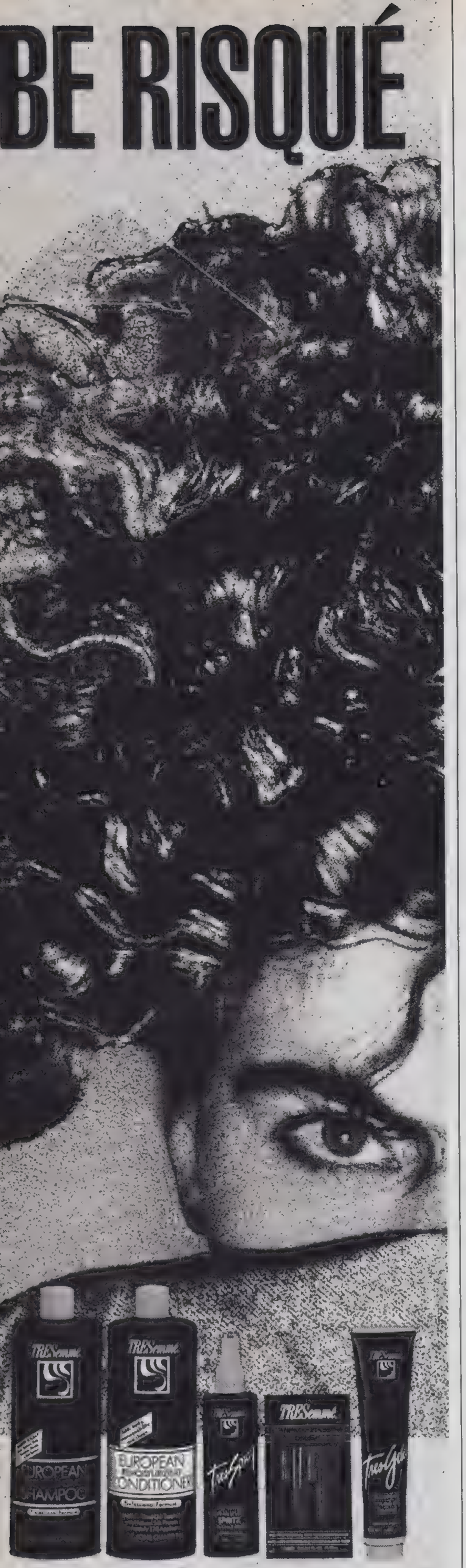

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View

(Continued from page 154)
dered bits, and new romantic effects—at Basco, WilliWear, New Republic Clothier. Some of the neatest embroidered offerings are at Paul Smith: vests with floral patterns. Appliqués and embroidery on Petit & Shaw's vests are based on Amish quilts.

• **At night,** relaxed, romantic looks are the new alternatives to classic black tie. Cecilia Metheny offers up a cream cashmere dinner jacket, puts it with light gray flannel trousers, silk jacquard shirt, and deep green velvet cummerbund. Byblos' black velvet vests with frog closures or printed gold medallions.

Hermès translates its signature silk-scarf prints into a splashy bow tie and cummerbund; Ralph Lauren's silk bow ties turn up in burgundy, navy, green, or purple. Gucci's new "tuxedo pumps" are black-on-black suede.

Overcoats with fur trim top everything at Harvé Bernard and Byblos; at Stephen Sprouse, a punk/Dickens charcoal gray Chesterfield comes with a proper black velvet collar. Ascots and scarves finish the foppery.

"All in all," says designer Joseph Abboud, "it's a great fall for men. The clothes are not tricky or trendy; they're elegant, sophisticated-looking." —BART BOEHLERT

("View" continued, page 174)

This is rock-'n-roll?

Young rocker Rick Astley stands out among today's MTV types for more than his top pop-chart songs: with squeaky-clean English looks and classic dress, Astley has a style that's inventively hip/square. "I think I've almost got an anti-image," says Astley, "in the way I wear pretty basic, normal clothes." Surprisingly for a rock star, "I feel comfortable in suits. And clothes are all about confidence." His favorites: Gaultier "classics," Giorgio Armani, Issey Miyake. His slouchy style, *left*: in paper-bag khakis, an English jacket.

MATTHEW ROLSTON. Hair by Peter Savik for Cloutier, L.A.; grooming by Carol Shaw for Cloutier, L.A. Details, last pages

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View

España!

BY ELSA KLENSCH

Paris, New York, Milan, London, Tokyo: Another challenger to fashion capitals is emerging now, and it's Barcelona, Spain. Barcelona's loaded with eager, young talents (as Madrid is, too) determined to make their country a fashion force. And not since the days of Balenciaga have Spanish-born designers drawn so much attention.

Not for them the shocker tactics of the British or the Japanese. They've studied their craft and trained their eyes; they're exploring and refining traditional fabrics and silhouettes rather than coloring wild prints or inventing extreme shapes to gain attention. The Spanish intend to win their place in world fashion with perfectly beautiful clothes that can be worn by anyone.

In practically every collection, the approach is serious. Many designers already have customers in France, Italy, Germany, and the United States and are well aware of the economic realities in today's world. The designers, with government sponsorship, show twice a year—spring and fall. Their sleek, fast, professional presentations start in Barcelona, where a dozen designers show in two days.

The people of Barcelona are

(Continued on page 176)

Spain's fashion challenge: *left*, the names clothes-watchers now are watching; from the runway, the way they address fall '88. New to the U.S.A., these Spanish designers are taking on the best from NYC, Paris, Milan, London, Tokyo.

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View

(Continued from page 174)
energetic, fast-paced, and proud of their reputation for fine craftsmanship; they take pains to stress their own Catalan culture and language, a mix of Spanish and Provençal. They want their customers to come to their city: home of architect Antonio Gaudí and painter Juan Miró; the city where Pablo Picasso studied and began his painting career.

Joaquím Verdu designs almost exclusively in jerseys—wool, rayon, and cotton—even though they're the most difficult fabrics to work with. "But they're also modern," he says. "It's a lot easier to drive a car if you're wearing a jersey dress or suit."

Barcelona-born Verdu studied anatomical drawing and painting for five years as an art student before taking up a career as a clothing designer—which helps explain his fascination with cutting and shaping jersey. He likes to experiment with volume, varying proportions on top and bottom. Coats, Verdu feels, are not versatile enough for modern life; the most useful cover is a huge square that can be worn as a wrap, a shawl, or folded into a long scarf.

Margarita Nuez takes a different approach to fabrics. She has the eye of a couturière, and she'll travel far—even to Japan—to get what she wants. Barcelona-bred, from a family in the clothing business, she sees fashion as an all-embracing art. For fall, she designed every accessory for the collection, then held her show in an art gallery in the medieval section of Barcelona. Her silhouette is fitted, often belted; she likes a seven-eighths proportion both for coats and for fit-and-flare tunics that she puts over straight skirts.

Jordi Cuesta, twenty-eight and one of the youngest of the Barcelona designers, is already a fashion veteran who's traveled extensively, working along the way. At one stage, he opened a successful European fashion boutique in Venezuela. In 1983, he set up in business as a designer in Barcelona. He's now well on the way to becoming a star.

PACO RUBIO

Spain in '88: layering, knitting, a sense of seasonlessness—above, from Jesús del Pozo.

Cuesta likes to build his collection around a theme. For fall, inspired by a two day working trip to Buenos Aires, he tips his sombrero at Argentina.

"I was so busy, I hardly saw a thing; but I fell in love with the mood of the women—their elegance, sophistication, and independence. That's really what the collection is about."

Cuesta does little evening wear. "I don't like luxurious fabrics, so I concentrate on daywear. I like simple, dry fabrics that don't dominate the shape or the woman."

From Barcelona, fashion buyers and journalists fly to Madrid for four days of shows. There, one of the best known of the nineteen designers who show in the capital is **Nacho Ruiz.** The son of a dressmaker, Ruiz did his first collection—haute couture—when he was twenty-five. But the world of couture was too small for Ruiz; he moved to the *(Continued on page 182)*

AGENCY: DUNLAP & COMPANY PHOTOGRAPHER LISA POWERS

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Weejuns you want, you can buy them without opening the box and rest assured they'll fit. And guess what? If the shoe fits, you can wear it and wear it and wear it.

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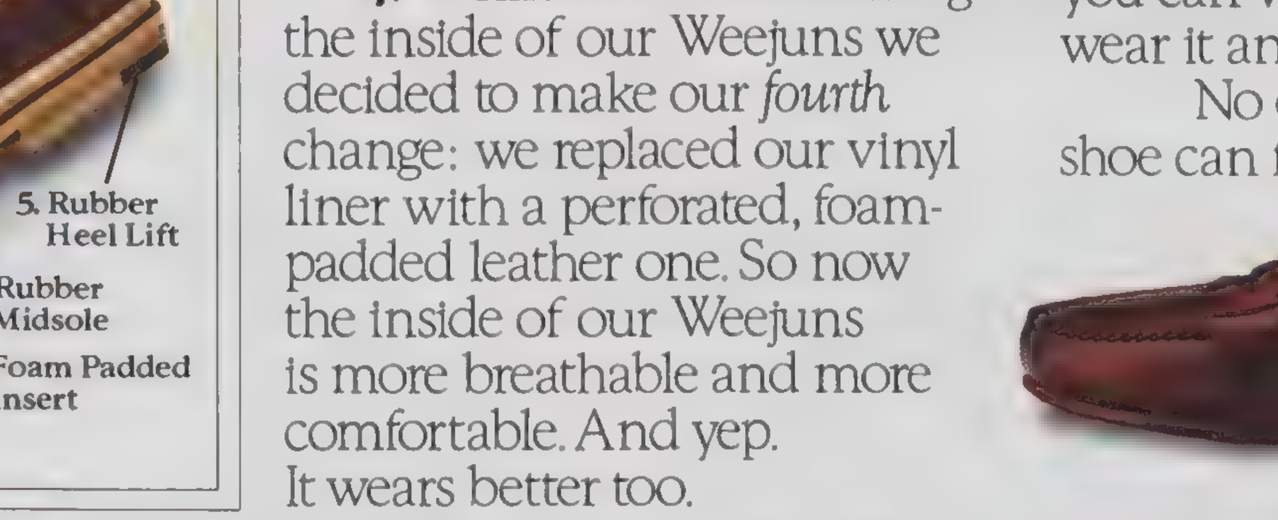

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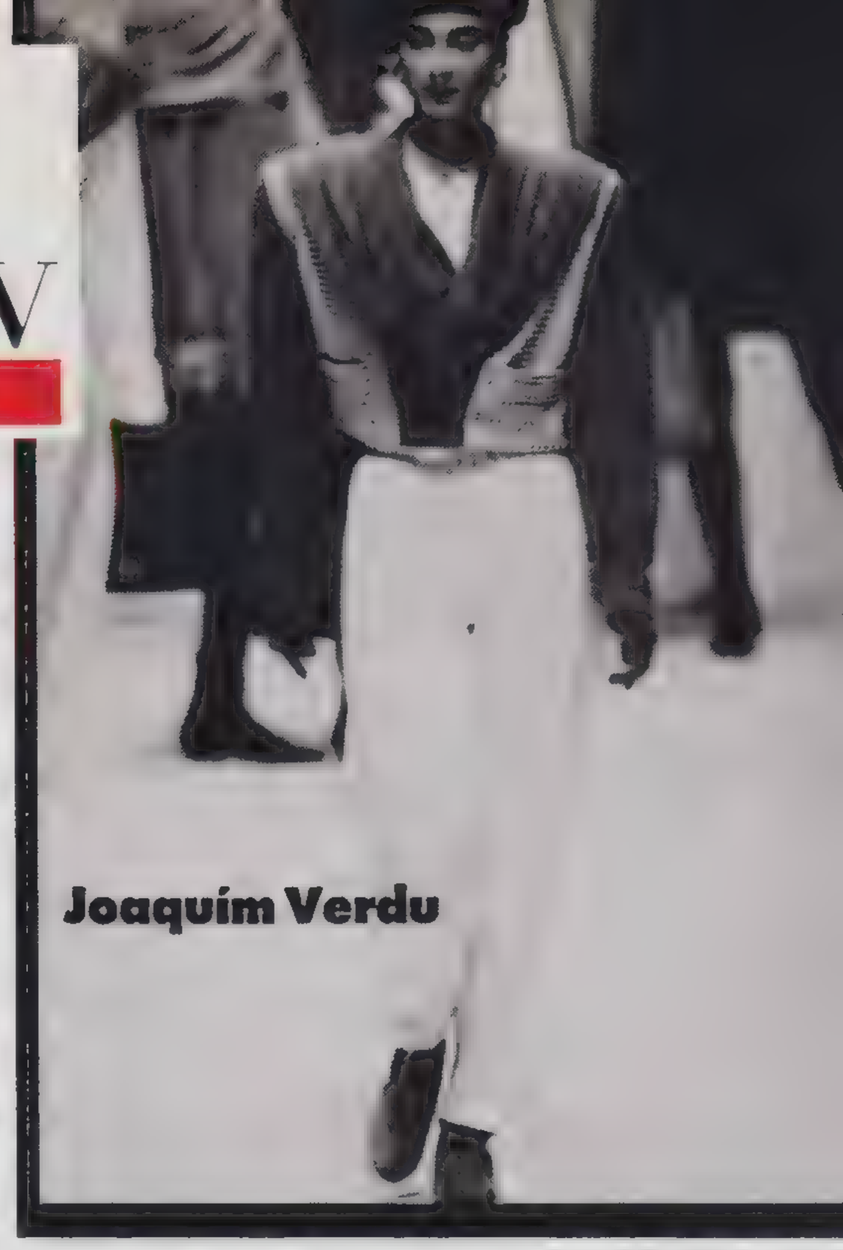

Joaquím Verdu

(Continued from page 176) island of Ibiza, where he did futuristic, revolutionary outfits for private clients and specialized boutiques.

Seven years ago, he was back on the mainland hard at work, building what he hopes will become a Nacho Ruiz empire: women's wear that's a balance between fashion, elegance, and comfort. For fall, this means superbly cut suits, princess-line coats in warm colors, intricately cut leathers and shearlings that work as well for night as they do for day.

What's special about Spanish design? Its studied classicism.

Adolfo Dominguez

Ruiz could be called Madrid's king of suits.

Adolfo Dominguez comes from Orense in northwest Spain. He designed menswear for five years before starting on women's wear. Many of his clothes were used in the second season of *Miami Vice*.

Dominguez is so shy he doesn't come to his own shows. He takes an intellectual approach to fashion, believing that simple silhouettes and neutral colors are timeless; the designer's job is to refine his shapes each season "until they're perfect." His easy coats are collectors' items. He's an expert at draping fine wools for daytime dresses; and he designs some of the most elegant blouses, teaming them with high-rise, long skirts.

Jesús del Pozo's fall collection is almost a study in geometry. His favorite shape is an empire line that flares out in a triangle. Layering fascinates him. For fall, he shows his short dress with pants, sometimes adding a jacket. Texture, too, is important—for day, in narrow bouclé sweaters; for evening, in a body-molding black panne velvet.

"I'm Spanish," he says. "I want any woman I dress to have presence, to be noticed when she comes into a room. I never forget that, when I design a simple suit for day or an important evening dress."

"View" contributed by LESLEY NONKIN, PAUL SINCLAIRE

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VOGUE

Beauty

Sure looks...

Attractiveness, in this day and age, has little to do with a new-color lipstick or the "right" length hair. It's based on a confidence—and consciousness—in how a woman looks, feels, and cares about herself...and how she relates to her body, her image. It translates, with modern practicality, to new answers to control problem hair, a cut that goes from gym-to-office with ease, cosmetics that really mask skin's imperfections. Or Catherine Deneuve talking about aging—and changing times: about not necessarily welcoming more years, but not denying them either. ...Here and on the next pages: what we're all striving for—a stronger, more appealing sense of ourselves.

Hair, Suga/Suga salon, NYC; makeup, François Nars. Details, last pages

VOGUE, October, 1988

Beauty

A new image: fit, not thin

Today, the images of fitness that flash before us are of a new breed of women—women whose physical achievements are measured in record-setting inches and seconds. Martina Navratilova, Jackie Joyner-Kersee, and Florence Griffith Joyner have changed our notion of what is possible. They have created a new picture of women: strong, confident, willing to take risks.

Nowhere have women's achievements been more remarkable than in sports—a dramatic accomplishment, considering women, until recently, were relegated to third-rate training. A lot has changed since aerophysicist-turned-race-car-driver Janet Guthrie went knocking on doors, looking for businesses to support her efforts to compete with men on their own turf—and become the fastest woman behind the wheel. Everyone—from oil to cosmetics companies—turned Guthrie down. The implication? She was not their "image": too feminine for oil, too unladylike for cosmetics.

The first woman ever to qualify for and compete in the Indianapolis 500, Guthrie later faded from sight—along with her dreams to be the first woman to win car racing's premiere event.

Although women have made great strides since Guthrie's day, they still have a long way to go. According to a study commissioned by the Women's Sports Foundation and the Wilson Sporting Goods Company, the most significant factor in a girl's sports participation: her parents' involvement in that sport. One drawback: preadolescent girls are encouraged less by fathers than mothers to participate in sports.

Rather than defining a healthy new ideal, the image of a muscled woman only serves to confuse women. Yet another unattainable body image—a fitter ideal—adds to unrealistic expectations. The proof: while women (and the media) in this country seem to be moving away from an unhealthy image of an overly thin, anorectic woman, the incidence of eating disorders (anorexia and bulimia) continues to rise. One explanation may be that women today are encouraged to admit their eating problems. More likely: a continuing pressure to attain a youthful, shapely body.

Whatever the image or changing ideal, women's discontent with their bodies is epidemic. Kitty Dukakis' admission that she was dependent on diet pills for twenty-six years is all the sadder because she does not appear to have a weight problem.

Fat reduction, in fact, has become a national obsession. And as evidence mounts implicating dietary and body fat as contributors to disease, the emphasis on reducing fat in our lives goes far beyond the hype of "lite," low-cal foods, or fat-burning exercise. Women are so obsessed with reducing dietary fat that increasing numbers are putting children on rigidly low-fat diets, endangering their health.

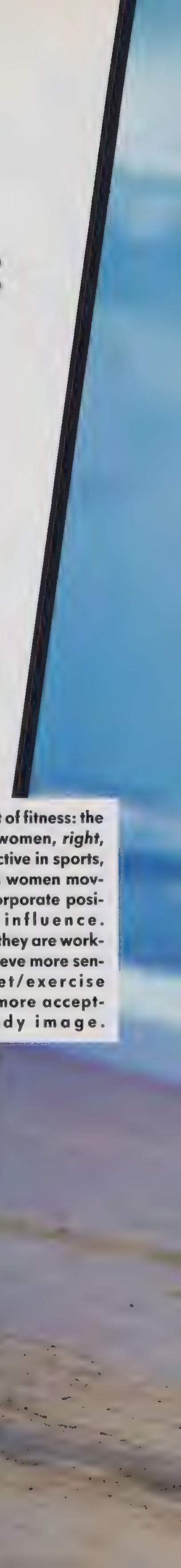
Doctors have recently labeled a new disorder, dysmorphophobia, or body dysmorphic disorder, a person's abnormal preoccupation with an imagined or minor physical defect. For most women, that fixation is on body weight.

Fortunately, women with impressive fitness credentials—such as Julie Anthony, Ph.D., of The Aspen Club and Toni Beck, consultant for The Greenhouse and The Spa at the Crescent—are educating women about sensible diet/exercise goals, ones that will ultimately help women control their weight and develop a more self-acceptable body. Models, too, are taking a stand on the messages they send out in advertisements. A growing number now refuse cigarette and hard-liquor ads. Peggy Dillard, a black model, has for the last ten years refused to do ads for hair straighteners or skin-bleaching creams because they do not reflect well on black women; and, she says, "perpetuate their negative image."

As women move into positions of influence, they are attempting to effect change. The Body Image Council, a group of visible women in fashion, cosmetics, advertising, and dance, have joined forces to speak out against images of women that promote unhealthy ideals (encouraging eating disorders) and help women develop more confidence. It's sorely needed.

According to a recent Keri report, only about a third of American women feel "highly confident." Although both men and women believe that confidence is *not* related to gender, almost half of women polled believe men have more confidence; and although up-

(Continued on page 198)



The impact of fitness: the image of women, *right*, who are active in sports, along with women moving into corporate positions of influence. Together, they are working to achieve more sensible diet/exercise goals, a more acceptable body image.

PATRICK DEMARCHELIER. Hair, Ronnie Stam; makeup, Brigitte Reiss-Andersen for Trish McEvoy. Fashion details, last pages.

Beauty

Female athletes have created a new picture of women: strong, confident, muscled

bringing was also cited, self-reliance was deemed the essential self-confidence ingredient.

Part of what provides confidence is physical appearance. Which may, in fact, explain why—in this decade of the body—the removal of body fat by liposuction has increased in the past two years by 78 percent.

The number-two cosmetic procedure now (behind liposuction) is breast augmentation. Breast-reduction figures have also risen (29 percent)—a factor which may be attributable to a more active life style.

The most vital question confronting women is whether or not an implant can mask breast cancer. Reports suggest that it can make cancer, in its early stages, harder to detect. Implants can also impinge on breast self-examination (BSE) and a woman's ability to detect a suspicious lump. BSE—even among fit and educated women—is often neglected. Fear of finding something is one explanation. A woman's inhibitions about touching herself, another.

New programs have begun addressing these problems. Mammacare, an innovative learning program (at the Mount Sinai Medical Center, NYC), developed through a grant from the National Cancer Institute, teaches women how different cancers feel at various breast-tissue depths; models used closely resemble each woman's own breast tissue. (Info: 212-241-5995).

AMC Cancer Research Center's High Priority Program, which successfully lobbied Congress to make mammograms reimbursable through Medicare's Catastropic Illness Bill, claims that the annual breast cancer death rate could be reduced by 42 percent if women have mammograms as recommended. Other groups such as The Amazonian Fund (phone: 212-870-0973) provide BSE and other educational programs to corporations and women's organizations.

The desire for a healthier life-style today is supported by local community efforts: 80 percent of hospitals now offer health programs, such as stress management seminars and smoking cessation clinics. Legislation is also a factor: the best example, the recent passage of antismoking laws. (The evidence linking cancer to women who smoke is compelling: according to *Cancer Facts and Figures 1988*, the cancer rate for female smokers is 67 percent higher than for nonsmokers.) For women, the challenge remains the same: finding a balance between the ideal image of fitness and what is, today, a realistic goal.

—DOROTHY SCHEFER

("Beauty" cont. on page 206)

The cosmetic effect: Women's interest in their bodies, their shapes, and fitter looking skin has exploded the body-care market. Just two in this category: Borghese's Contorno Herbal Body Contour Wrap and Sothys extra enriching body lotion.

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Beauty

Catherine Deneuve, *right*, talks, takes lunch with Vogue

Catherine Deneuve: What follows perfection?

There are stars. There are beauties. And then there's Catherine Deneuve—actress, beauty, symbol of modern France: civic statues and French coins with the traditional—female—emblem of Liberté are now updated with the face of Catherine Deneuve.

This symbol, contradictably, is also known for her own self—choosing, seemingly, fewer movie projects for only choice roles (her latest, *Drole D'Endroit Pour Une Rencontre (A Strange Place For A Meeting)*...living, openly, the part of the Other Woman (once to Roger Vadim, again to Marcello Mastroianni)... raising, on her own, two children from these relationships.

Catherine Deneuve: the Chanel woman who, at forty-four, has now created her own fragrance. Newer still is a bath collection, because "It sounded like a good opportunity." Here, Catherine Deneuve talks candidly....

On film: "I've always played someone who's a little unpredictable and wild. But I don't mind that; it's fun. It's good to see there are more roles for older women."

On vanity: "Sometimes, if I'm having a particularly 'ugly' day, I'll cancel everything. I've learned there are certain things—like appearing on early-morning talk shows—I can't do anymore."

On beauty regimes: "I wear much less makeup than I used to. But I think it's a mistake to avoid makeup altogether. It protects skin."

On American vs. European women: "I find Americans much more consistent about the realities of everyday life and about taking care of themselves—making diet and exercise a regular part of their routines. French women tend to diet for special occasions."

On her image: "I never feel compelled to 'dress' or make up unless I'm making an appearance. What people say to me most often when they see me in person is that I look better in real life."

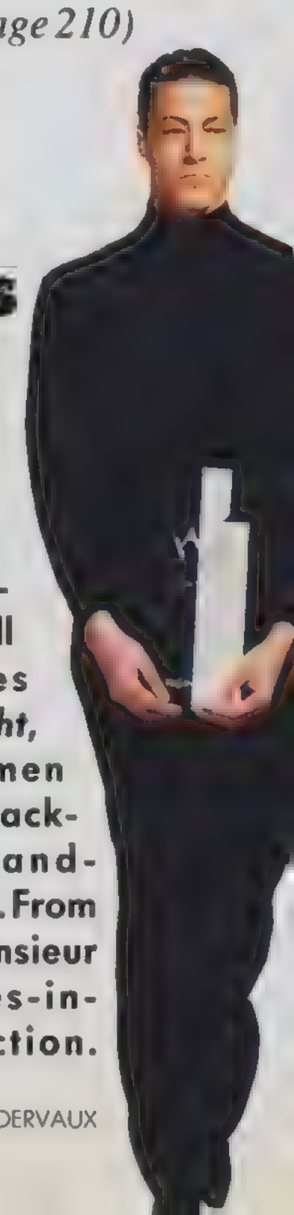
On aging: "I don't like it. I don't like the whole idea that I get tired more easily, that everything takes longer to do."

On "de-aging" and cosmetic surgery: "I'm for anything that makes a woman feel better about herself."

("Beauty" cont. on page 210)

A better blush...

As makeup looks go sheerer, more natural, cream blushes are becoming increasingly popular. "A cream blush can be applied on bare skin without foundation," says makeup artist Sandra Linter, Pipino-Buccheri salon, NYC. "Powder blushes, unless they're very sheer, tend to look blotchy, uneven without base." Which may be one reason why Lancôme has introduced Blush Majeur, *left*, a lightweight cream blush that glides on with ease; can be applied with fingers or a brush for various intensities. Some tricks: look for matte shades for a cleaner finish. While colors may seem deep-toned in the "pan," newest formulations go on virtually transparent; before purchasing, smooth a little on the back of the hand to determine density.



Runway ac-scents

The fashion/fragrance link has taken a new, masculine turn this season, with men's scents making a splash on fall runways. At Yves Saint Laurent, *right*, all-black-clad men unveiled Jazz—packaged in black-and-white graphics....From Chanel, Pour Monsieur with its twenties-inspired tie collection.

JIM HAMILTON, GUY MARINEAU. Illustration, ISABELLE DERVAUX

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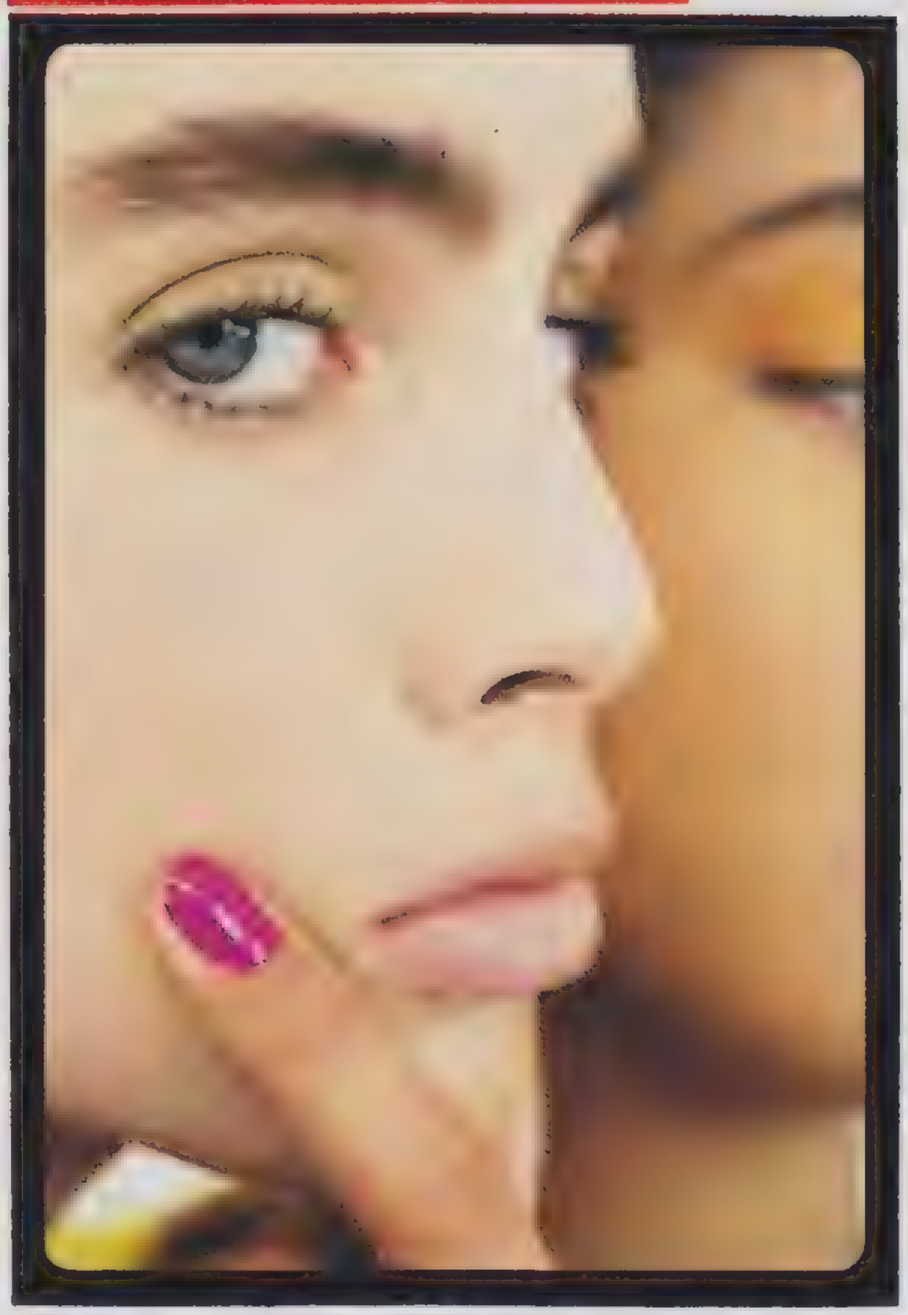
Beauty



New duos

While cosmetics offering the benefits of two products in one are not new, the latest are, in some cases, more clever—or time-saving—than ever.

Take Bain de Terre's new hair gel, *below*, dispensing a white gel to up hair's shine, a green one for control. More multipurpose help: Neutrogena's new moisturizer—offering the look of a light tan, the protection of SPF 15.

"Medical" makeup

While most women can correct uneven skin tone with concealer or foundation, other women, who have had cosmetic or reconstructive surgery or who have permanent imperfections—birthmarks, scars, burns—find it difficult. Speaking to this latter group: a whole new category of paramedical makeup.

"Most regular makeups are not opaque enough or the right consistency to cover scars or hyperpigmentation," says Karen Kimbrough, founder of Esteem, one of the newest paramedical makeup lines. Corrective concealers, on the other hand, are oil-based, waterproof, specially designed to provide thorough coverage.

Improved, too, are the latest formulations: they are more lightweight and comfortable, less occlusive, and better-wearing.

To ensure safety and efficacy, especially when dealing with post-op patients, corrective cosmetic companies are working more closely with the medical community. Esteem will arrange to meet clients in doctors' offices; the line is also available at three California hospital pharmacies, where paramedical makeup artists provide consultations (info: 800/356-6365). Many of these cosmetics companies will also conduct seminars at hospitals and for special-interest groups. (Dermablend, 800/631-2158; Covermark by Lydia O'Leary, 800/524-1120; and Nancy Ogden West of the Academy of Facial Design, 216/678-8588.)

Kimbrough stresses that the doctor's role is most important: "Ours is simply to help people look better." But to many clients, looking better helps them feel better, too.

("Beauty" cont. on page 214)

Top photo, WAYNE MASER. Makeup, Bobbi Brown for Oribe at Parachute; manicure, Elisabeth Drabinski. *Right,* ROXANNE LOWIT

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Kim is wearing the yellow eye shadow from the ColorQuake Fall Shade Collection and Moisture Rich Lipstick in Backstage Coral. © 1988 Max Factor & Co. Also available in Canada.

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MAX FACTOR

Beauty

Hair repairers

Women, it seems, are never completely satisfied with their hair. Either it's too thin or too thick, too straight or too curly, too . . . something. According to an ongoing survey conducted by the Alberto Culver Co., the four most common hair problems identified by women are: split ends, lack of body, dryness, and hard-to-manage hair.

In an effort to alleviate these problems, women often turn to liquid hair tools—styling products available to control the shape of hair—and to conditioners meant to build in "health," shine, thickness. (A few in this category: Pantene's Treatment de Pantene and Vitamin Moisturizer de Pantene; and Fermodyl Interactives Treatments for fine, coarse, damaged, and thinning hair.)

The fact is, the wrong products—or even the right ones used in the wrong way—can exacerbate an existing problem. And according to Rene Furterer, a Paris-based company specializing in hair care products, a woman should also consider the time of the year, the type of activities she is involved in, whether or not she is pregnant or under medication—factors that may influence hair's condition. In addition, her hair and scalp should be analyzed to better ensure finding the specific product(s) for her specific needs. However, it's important to remember that not all answers can be found in a bottle or a hairdresser's salon. For those women who simply want their hair to do something it was never meant to do, reality may hit hard.

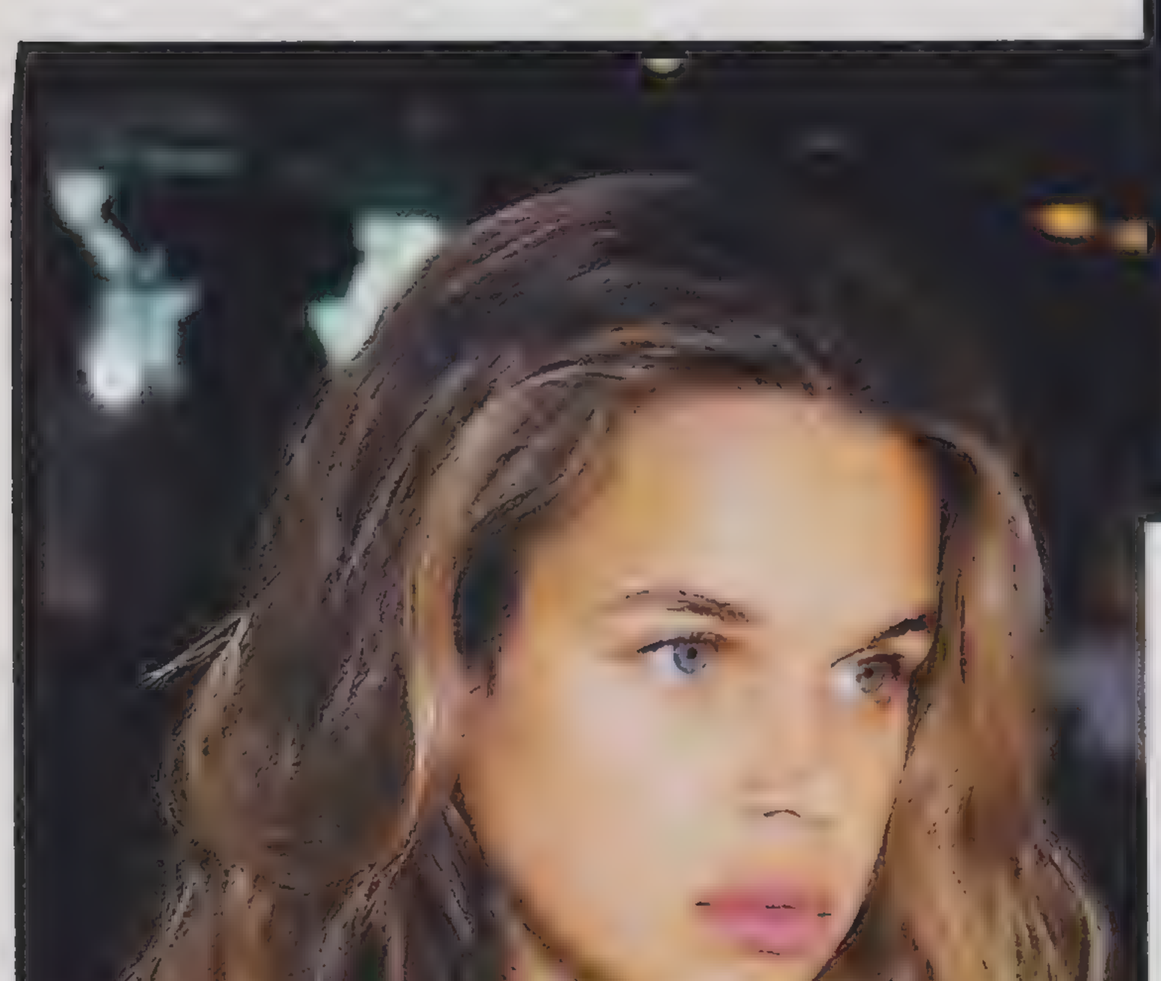
"Most people complain because their hair doesn't look like someone else's," says Kim Lepine of La Coupe, NYC. "Make the most of your hair by getting the cut and style that's appropriate for you."

Easier said than done? Not really. There are certain tricks of the trade that can give a woman the look she's after. "Coloring, for example, coats the hair, adding body, fullness, and shine," explains Louis Licari of the Louis Licari Color Group, NYC. "And highlighting adds texture, giving hair the illusion of thickness. By all means," he adds, "see a professional for guidance if you're unhappy with your hair."

But sometimes a woman just needs to experiment with different looks, products, and even hairstylists. Don't be shy about going to someone new—not every stylist is adept at doing every kind of hair. "Ask questions," advises Lepine. "Find someone who is patient and willing to listen. Remember, it's his or her job to educate and offer a variety of suggestions."

("Beauty" cont. on page 218)

Solving the problem of fine, thin hair: Louis Licari demonstrates two techniques. *Above,* he paints on stripes of color; *below,* he uses foil to weave the color into hair. Result, *below left:* darks and lights give added texture and fullness.



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by Leslie Alters

An immediate lift for the skin—a natural formula both tightens and tones for younger-looking skin. Clarins, the serious skincare people from France, give us a new treatment that keeps youth within our grasp. Introducing Multi-Tenseur, Skin Firming Concentrate, to help prevent age-defining wrinkles.

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While slackening skin and loss of elasticity are a sad fact of skin as it ages, Skin Firming Concentrate is a positive choice that can really help make a difference.

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RICHARD PIERCE

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Beauty

First Ladies, first impressions

Women in the public eye, inevitably, affect how other women view themselves. First Ladies, each with her own stamp, affect a national image.

The new influences in 1989? In the case of Kitty Dukakis, *top*—fifty-one, with strong good looks; as "First Lady" of Massachusetts, she's been politically active, outspoken. Her causes: the arts, upkeep of public places, refugees, and affordable housing for the homeless.

"Kitty Dukakis would undoubtedly bring a lot of social concern to the position," says Dorothy Sarnoff, chairman of Speech Dynamics and communications consultant to numerous politicians.

Then there's Barbara Bush, *above:* At sixty-three, Mrs. Bush clearly, comfortably accepts her silver-white hair, "Margaret Truman" figure, life-earned lines. She takes strong positions on literacy issues, voluntarism in America. "Barbara Bush is 'real,'" says Sarnoff.

The consensus: "Neither one may set fashion trends," says D.C. image consultant Nancy Thompson. "But each has a certain reassuring quality and style."

("Beauty" cont. on page 220)

Hollywood workouts

Trainer Jackson Sousa has parked his mobile exercise van (used to train Melanie Griffith, Kelly McGillis) and gone "public": his Malibu gym custom-designs programs ($125/hour with Sousa; $50/hour, staff).

Top to bottom: IRA WYMAN/Sygma. Globe Photos. JOAN ADLEN

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Beauty

An American twist to a Paris trend: bangs, braids, bows showed up, for one, on Jean-Paul Gaultier's runway. *Right*, NYC stylist Ric Pipino, of Pipino-Buccheri salon, weaves leather strips in a high, braided ponytail.

Paris hair flash

As women travel more, it seems, the world gets smaller; beauty trends bounce from continent to continent. Case in point: The focus on shine and vibrancy at top Paris salons. Like many of their American counterparts, French stylists are highlighting simpler shoulder-skimming cuts, emphasizing hair quality—its movement and thickness, the way it catches the light.

Some of the best Paris experts: Nathalie at *Rachel Benaich* (rue Vieille du Temple) relies on Godwell Cosmetic's "biological" products to add luster and brilliance without changing a woman's natural hair color.

Mad at *Laurent Godefroy* (rue de la Paix) suggests mint-based shampoos and conditioners to help thicken strands. After soaking two lemon halves in water and squeezing out remaining juice, she uses the lemon water to rinse hair after shampooing.

Laura at *Carita* (faubourg St. Honoré) recommends applying only natural products—milk conditioners, vitaminized oils—for maximum vibrancy and shine.

Gym-to-office hair

The trick to pulling a look together—quickly—after a midday workout? "A woman can save half the time if she styles her hair while it's still damp," suggests Damien Miano, owner of La Dolce Vita salon, NYC. To try, for longer hair: pulling hair back into multiple ponytails . . . French braids . . . a topknot, allowing ends to "spray" out. For shorter styles, Damien recommends using a terry headband or decorative hair combs to direct hair up and away from face. "Think of the band or combs as styling tools," he says. The added beauty: "After work, if you're going out, let hair down and softly comb for full, natural waves."

("*Beauty*" *continued on page 226)*

ANDREA BLANCH

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Beauty

Behind the scene

BY DOROTHY SCHEFER AND SHIRLEY LORD

When Buenos Aires' beautiful Lucrecia de Royere co-founded Conciencia, a grass-roots political organization directed at helping women ("52 percent of Argentina's voters") more clearly understand the country's constitution, she decided one way to ensure attendance at her meetings was to follow a successful company's way of doing business. "I copied Avon—very successful in Argentina," she explains, "giving tea parties for my friends, then asking each of them to give the same kind of parties for their friends and acquaintances—and on and on. Along with gossip, a great deal of information was conveyed." Today, Conciencia, which means "awareness," has millions of devoted members and has recently started a popular program to teach high school girls more about Argentina's politics.

Beauty news

The hot new word in the beauty/fitness world is *transdermal*—a medical term describing delivery of medication via absorption by the skin. One gimmick being promoted across the country, a diet patch—worn on the wrist to supposedly "control the appetite center"—has received poor reviews from the FDA, which filed suits against several diet-patch firms. (U.S. marshals seized patches priced at about $22.5 million.) Its only validity: noticing the patch reminds the wearer she's trying to count her calories. A more successful idea: Ultima II's Line Checks, transdermal patches which deliver moisture (including a "plumper") to skin's surface where it's needed most (on forehead, under eyes, above upper lip) to temporarily reduce lines or puffiness. Forty dollars buys four full facial treatments.

Couch potatoes: on the move

Jake Steinfeld—of Body by Jake fame—is all set to make his national TV debut this fall in a half-hour body/mind fitness show. Jake's show will be broadcast in the top ten U.S. markets, covering over 75 percent of the country. (In NYC he can be seen on NBC; in LA, on ABC.) The show is targeted to viewers who are interested in an active lifestyle—when they're not watching TV.

Scent wars

Archrivals Krystle Carrington and Alexis Colby, of ABC-TV's primetime soap *Dynasty*, are at it again: this time the fighting has shifted to the fragrance front. Not to be outdone by Linda Evans's Forever Krystle, *Dynasty* villainess Joan Collins has relinquished her role as Revlon's Scoundrel to promote her own scent, due from Parlux Fragrances, Inc. Over at CBS-TV's *Dallas*, Priscilla Presley had the same idea: now that she's discovered her name is a property, Presley, who was once a Breck girl, says she'll bring out her own scent sometime soon....

Scent trends

As new fragrances become more creatively varied, so do ways of sampling them. Santa Fe, Shulton's latest for men, was given out to delegates at the Democratic and Republican conventions. This month, samples will be expressed to Washington, D.C., and distributed to members of Congress.... For women-on-the-move, sampling new scents is easier, too. By dialing 1-800-525-NINA, women can, for $10 plus postage, purchase a .85 ounce bottle of Nina Ricci's namesake scent....

First stylist

Who's likely to get the "official comb" accolade as coiffeur to the new First Lady? Successful Washington, D.C., salon owner Robin Weir, one of Nancy Reagan's trio of regular stylists for the past eight years, doubts it will be him. A seasoned observer of political habits, Weir notes that Barbara Bush is known as a do-it-herself stylist; but in any case, he says, "White House stylists rarely survive a change in administration."

If Kitty Dukakis moves into the White House, the name cropping up in salon circles as the most likely to succeed is Norwegian Eivind, of the capital's Lucien et Eivind salon. He was the one behind the comb during the Carter administration.

In July, Eivind went to the Democratic Convention to look after his former client Rosalynn Carter's looks and ended up coiffing not only Rosalynn's curls but those of Mrs. Dukakis, her mother-in-law, Euterpe, cousin-in-law, Oscar-winning actress Olympia, and B.A. Bentsen, the wife of the Democratic Vice Presidential candidate.

Robin Weir says he will miss the job, although it will allow him to pursue other career goals. Eivind says, "There are few thrills that compare to the job of styling the First Lady."

New sell

...Since Allen Lacy, the gardening expert of the *New York Times*, gave the game away, faces have been flushed with embarrassment and mixed with pride at Avon headquarters; and Avon ladies all over the country have been trying to cope with the flood of orders and inquiries. No, not for the still prescription-only wrinkle softener Retin-A: that isn't in any Avon catalogue. The phone has been ringing off the hook for Skin So Soft Bath Oil, which Lacy revealed in a recent article not only softens skin in the bathtub but, for reasons not quite known to Avon, turns out to be the most remarkable bug repellent. It's guaranteed to make gardening and yard cleanups, in even the most mosquito-infested terrain, a breeze.

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answers...beauty

Cold-weather beauty: fair-skin colors
Scars: new disappearing acts

What are the best makeups for fair skin?

Fall's new neutrals work well with fair skin. A sheer liquid foundation gives the best total coverage, says makeup artist Sandra Linter, of NYC's Pipino-Buccheri salon, and a woman can avoid that cakey look when it's applied with fingers and then patted with a sponge. Next, starting at the center of the cheekbone and moving toward the temple, apply a shine-free powder blusher in nude, pale pink (avoid bright red or brown, they can look harsh on light skin).

Linter offers another important tip: "Use a translucent compact rice (white) powder on oily-skin areas and stay away from pink or peach powders," she advises. "They can overcolor fair skin when reapplied during the day."

Neutral shades are also a good choice for eyes regardless of eye color, says Linter. This year, the best colors, such as taupe or fawn, have a gray or soft-brown base. Apply them to lids after lightly lining eyes with a brown, charcoal, or black pencil. Look for a soft, thin pencil or an automatic eyeliner. (Shu Uemura's mechanical pencil—at Bloomingdale's, NYC—is smear-resistant.) Another suggestion for those with light complexions: try clear mascara—eye definition without color.

"On lips, fair-skinned women should avoid deep plums or reds with lots of blue in them," advises Linter. Instead: Best winter colors are warm terra-cottas and corals.

Is it possible to tell if a scar will be permanent? Does depth or location affect healing? Will exfoliation help?

A scar's appearance depends on several factors, including the skin thickness and how much tension the area receives. According to David M. Liverett, M.D., assistant attending plastic surgeon at the New York Eye and Ear Infirmary, NYC, eyelid skin (the thinnest skin on the body) heals best with minimal scarring, as does the facial skin in front of ears. "That's why face-lift scars can easily be hidden," he explains. A scar on a woman's chest area heals poorly, Dr. Liverett adds, because the skin is particularly thick in that area, and the weight of breasts creates constant tension. As a result, the scar tends to overheal, becoming more noticeable.

How deeply the skin is injured also factors into healing. "A scar from an incision or infection (such as an acne cyst) will never heal completely without scarring," says Dr. Liverett. To minimize: Check with a plastic surgeon. Excising the scar, then resuturing the area can often help to minimize its appearance or change the natural lines of tension.

Taking proper care of a scar can also make a difference. Avoid scratching or manipulating scar tissue to prevent infection. Also essential, according to Dr. Liverett: "Stay out of the sun for at least two months while the scar is in the early healing or 'pink' stage. After about six weeks, gentle massage combined with a steroid cream can help reduce inflammation and itching." In addition, a physician can also precribe an oral antihistamine to relieve itching.

Exfoliation techniques, such as dermabrasion or chemical peels, were once standard practice for chronic acne scars and are no longer advised by the medical community. A more acceptable and modern method involves the use of "collagen injections—especially for pock marks and other deep scars."

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For store listings see page 302

People are talking about...

Schemers "People cannot resist manipulating other people in order to achieve their ends. They find it is more fun than work." That bit of wisdom is from *Full Scheme Ahead* (Golden Griffin Press), a purportedly satirical look at the contemporary **business ethos** that nonetheless rings absolutely true. Also straight from the horse's mouth: the *CIA Entrance Examination* (ARCO), which explains salary and occupational hazards—divorce, alcoholism, capture, torture, and death—and affords an unintentionally hilarious look at what becomes a mole most. (The ideal **spy** is part speculator, part larcenist, part adventurer, and part ideologue—although the latter is "a bit passé at the moment.") Evidently, a CIA operative and a CEO operator are made of similar stuff. . . . *Spy* magazine is the naughty New York City monthly that treads on the toes everyone else kisses—like the *New York Times*, and which *Times* big-wigs deny reading. This month *Spy* will publish its first book, **Separated at Birth?** (Doubleday) a compilation of celeb look-alikes that points out the startling similarities between Redd Foxx and Robert Bork, Lily Tomlin and John Huston, Liz Smith and Chastity Bono. What no one has yet pointed out is the striking similarity between *Spy*'s "Separated at Birth?" feature and one that ran a few years back in *New Times*, the defunct but once feisty bimonthly. The column was called "Send in the Clones." . . .

Hype Christopher Columbus will be the center of attention for the next few years as we're gearing up for the 500th anniversary of **Columbus'** historic voyage—a sailing event rivaled only by the America's Cup. Already Louise Erdrich and husband Michael Dorris have received a **$1.5 million advance** from Harper & Row to write a novel about Columbus—told from the point of view of an Indian! One can only assume that 1992 will be the biggest hype job since the Bicentennial—or the sixties. . . . Two new books on the **sixties**—probably the most documented decade in American history—are being published this fall: Charles Kaiser's *1968 in America* (Weidenfeld & Nicolson) and *Turning Point: 1968* by Irwin Unger and Debi Unger, from Scribner's. . . .

Home ick A scientist at Queensland State University in Australia named Paul Gerber has proposed that **brain-dead women** be used as surrogate mothers, a suggestion that comes as no surprise from a country where Crocodile Dundee is considered a thinking man's hero. . . . Nothing says loving like something from the oven. At the University of Florida, Byron J. Masterson, chairman of obstetrics and gynecology, said that cooking your underpants for five minutes in the microwave kills the fungus that causes yeast infections in millions of women each year. . . . And **rock stars** evidently have foresworn take-out food. *Rock 'N' Roll Cuisine* (Billboard Books) features recipes from the lean likes of Rod Stewart, Mick Jagger, and Debbie Harry. Bon Jovi appetit! . . .

Plaguewatch The Fundamentalists must be having a field day! Not only have we been suffering through the AIDS epidemic, but last summer, beaches along the Northeast coast were closed because of toxic hospital wastes that had washed up on the shore; the woods were off-limits because of **ticks** carrying Lyme disease; and the greenhouse effect made it one of the worst summers in years. Is this WWIII being fought with **unconventional weapons**? Will the hot new career be environmentalism? Will celebrities stop thanking their hairdressers at the Academy Awards and instead blow kisses to their exterminators? . . .

Morals The moral education of children has been receiving the kind of attention that literacy received a decade ago, inspiring such self-help literature as Rabbi Neil Kurshan's *Raising Your Child To Be a Mensch*. A new book, *The Moral Child* by William Damon, is particularly interesting because its prescriptives sound very much like The Twelve Steps—the guidelines to recovery—that are the philosophical keystone of Alcoholics Anonymous. In the past year or so, **AA** and similar "twelve-step" programs modeled on it have been attracting adults who display an evident hunger not only for sobriety but also for moral guidance. God may be dead, but clearly He (She or It) is missed. **People are squawking about:** Movie manners at the theater. At a recent performance of *M. Butterfly*, for example, the audience was studded with too-tan middle-aged men **necking** up a storm with women who were clearly not their wives. Is this a trend—or were they just inspired by the romantic material? . . . The trendy new perfume in Beverly Hills: Spoiled. . . . The new Specter/Green **pornography** bill, which would outlaw "simulated sexual intercourse by adults" on film; would implicate movies like the sexy but hardly obscene *Bull Durham*, as well as sex education and art books; and would carry stiff enough penalties to encourage self-censorship among publishers, filmmakers, and clean-living magazine columnists.

—TRACY YOUNG (*"People" continued on page 240*)

Patti D'Arbanville: wired for anything

Not every actress would choose to play a Hollywood heroin dealer as Patti D'Arbanville has. Her new film project, *Wired*, based on Bob Woodward's controversial best-seller about the late John Belushi, has inflamed Hollywood, both for its unflattering portrait of the comic actor (played by unknown Michael Chiklis) and for its depiction of widespread drug abuse in the entertainment industry. D'Arbanville, herself a former addict (she went straight in 1978), tackles the role of Cathy Smith, who injected Belushi with a fatal speedball.

The role promises to be a breakthrough for D'Arbanville, whose striking looks keep surprising you with echoes of Hollywood past: one moment she has the mysterious, masklike beauty of Garbo; the next she throws off the fierce sparks of a Dietrich. D'Arbanville hasn't been as lucky as these film queens. Since *Rancho Deluxe* (1975), she has appeared in "pretty bad movies," she laughingly admits, most recently the exploitation thriller *Call Me*. Indeed, until now, she's been best known for her relationship with Don Johnson, with whom she had a son.

Behind that reflected celebrity lies an even gaudier past as a woman with a taste for drink, hard drugs, and sexual derring-do. Raised on the lowest-rent fringes of Village bohemia, D'Arbanville left home at fourteen for a journey that carried her from a career as a model, through love affairs with various European notables to, she says, a drug-laced tour of North Africa with Maria Schneider (Marlon Brando's inamorata in *Last Tango in Paris*). When D'Arbanville returned to America, she went to Hollywood and almost immediately got the part in *Rancho Deluxe*.

Happily, D'Arbanville has kicked all of her deadliest habits (although she boasts of having bad judgment in men). Now thirty-seven, she takes care of both her son and father, and hopes eventually to produce a movie. Not to say that she's become tame. Dining in one of California's grandest

Left: DEWEY NICKS. Hair: Syd Curry/Visages. Makeup: Kathy Jeung/Visages
Right. DOUGLAS KEEVE. Hair and makeup. Robert Snow

People are talking about...

restaurants, D'Arbanville hops to her feet and hikes up her dress to show the Bengal tiger tattoo that rides high on her right thigh. She believes in trusting her impulses. "Once Donny [Johnson] and I were completely broke. So we decided to come have dinner here and put it on our American Express. We even invited our friends. It cost a fortune, but we figured it might change our luck, and you know—it did." —JOHN POWERS

Maria Holvöe: like a virgin

Swedish-born film actress Maria Holvöe has a penchant for playing semivulnerable virgins. In the comedy *Worth Winning*, due next spring, she costars as a sexually naïve receptionist, smitten when lothario Mark Harmon proposes marriage.

Holvöe passed up law school and was "running away from a boy in Paris" when she landed in Manhattan in 1985. A guest role on *The Equalizer* led to her breakthrough—a cameo as the good witch Cherlindrea in *Willow*. In the upcoming *Coastwatcher*, she plays a novice nun in the South Pacific, battling the Japanese alongside G.I. Gary Gram; the two go from mutual loathing to more ambiguous feelings before the war ends.

At twenty-four, Holvöe accepts her virginal typecasting: "Because of my lack of life experience, I don't want to walk on ice that won't hold me." Offscreen, Holvöe sticks to boys' button-down shirts and frayed jeans, although recently she bought her second dress. "My agent is thrilled," she says.

—DAVID SACKS

("People" cont. on page 242)

People...movies

(Continued from page 241)

Uma Thurman smiles in the face of danger

Teen angel

Uma Thurman is only eighteen, but she's been acting since age four, when she first danced with a toy bear in her parents' living room in Woodstock, New York. Her fourth film, *Les Liaisons Dangereuses* (adapted from Christopher Hampton's play), was shot last summer in Paris by Stephen Frears (*My Beautiful Laundrette*), with a cast headed by Glenn Close, John Malkovich, and Michelle Pfeiffer.

Thurman plays an aristocratic French girl set up by an older woman (Close) for a seduction that turns into a virtual rape. The rapist is Malkovich, and the scene, which was highly stylized on stage, becomes terrifying on-screen. "In the rehearsals of the rape scene," says Thurman, "I kept bursting into whoops of wild laughter at John's more demented lines. He asked me what he was doing wrong. I assured him I was laughing to keep from getting the premature willies."

On a day off, Thurman visited Chartres. When I mentioned that several people in the past were so awed by the stained glass windows they had converted to Catholicism, she sniffed, "That's about as frivolous as becoming a Jew because you like the taste of matzohs." Her own beauty, however, is as stern and shocking as the angel of the annunciation.

Thurman's father is a distinguished professor. "But my parents don't like to mix up their lives with my career. And I want to stand all on my own." With those pure, annunciatory eyes, her independence is as lovely as it seems assured. —EDMUND WHITE

Leonard Nimoy: parent trek

Who'd have thought," David Steinberg mused recently, "the great directors of our age would be Opie, Meathead, and Mr. Spock?" At fifty-seven, Leonard Nimoy is the latest TV icon turned filmmaker. After navigating *Star Trek III* and *IV* to respectable reviews and revenues, he broke through with *Three Men and a Baby*, the most successful of last year's diaper rash of baby films.

"I resisted becoming a director for years," says Nimoy. "I was in a director's training program at MGM in the sixties, when *Star Trek* sold." His side trip to where no man had gone before lasted three years, followed by *In Search Of*, *Equus* on Broadway, and film roles. "When Paramount approached me to act in *Star Trek III*, I thought, I've got to stop dabbling. So I said I'd like to direct."

Nimoy and Keaton explore the dark side of motherhood

In *The Good Mother*, his fourth directorial project, Nimoy explores the dark side of parenthood. The film promises to be as controversial as Sue Miller's 1986 novel. Diane Keaton stars as Anna Dunlap. Freed from a passionless marriage, she finds true, juicy love and a new, looser self, until her ex-husband (James Naughton) accuses her lover (Liam Neeson) of molesting their five-year-old daughter.

The book's message seemed to be that, like it or not, motherhood and self-fulfillment are mutually exclusive; critics debated whether it was a postfeminist morality play or a deadpan indictment of the status quo. Now the debates will be rekindled.

"This picture's been called a Rorschach test," says Nimoy. "Some will see it as a cautionary tale—she did wrong and was punished. Others will say it's unreal that this could happen in our civilization. Still others, that it shows the promises of the sixties being unrealizable in the more conservative eighties.

"For me it's a comment on the continuing inability of our society to accept the embodiment of motherhood and sexuality in the same lady. I just want to tell the story powerfully and intimately, rather than present a propaganda piece for any one point of view."

Now separated from his wife of thirty-four years, Nimoy is sifting through scripts for his next project. "The themes that interest me," he says, "are loneliness, compassion, and the difficulty of intimacy." —JUDITH STONE

("People" cont. on page 250)

Bottom: JOHN WILLIAMSON Details, last pages.

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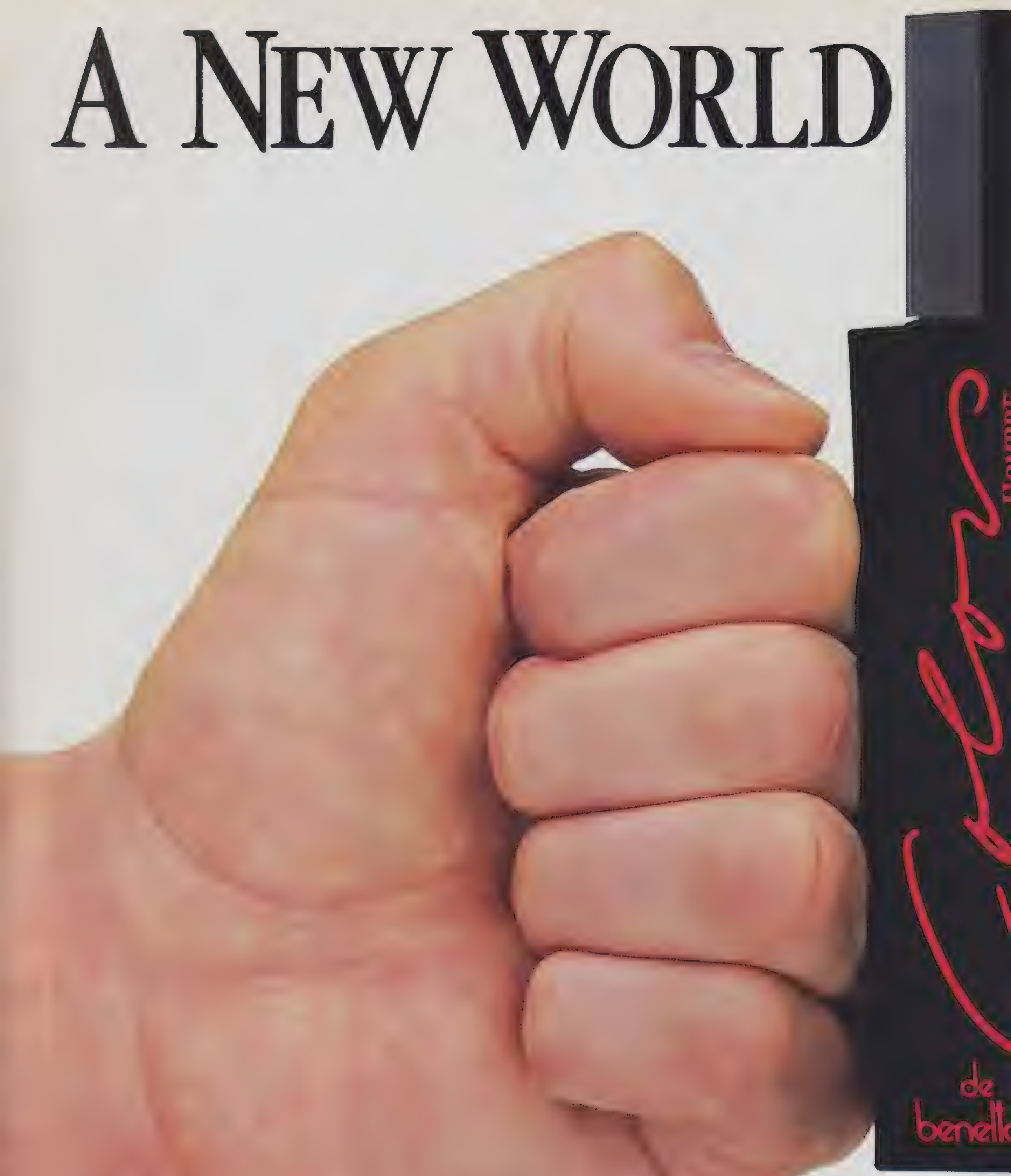

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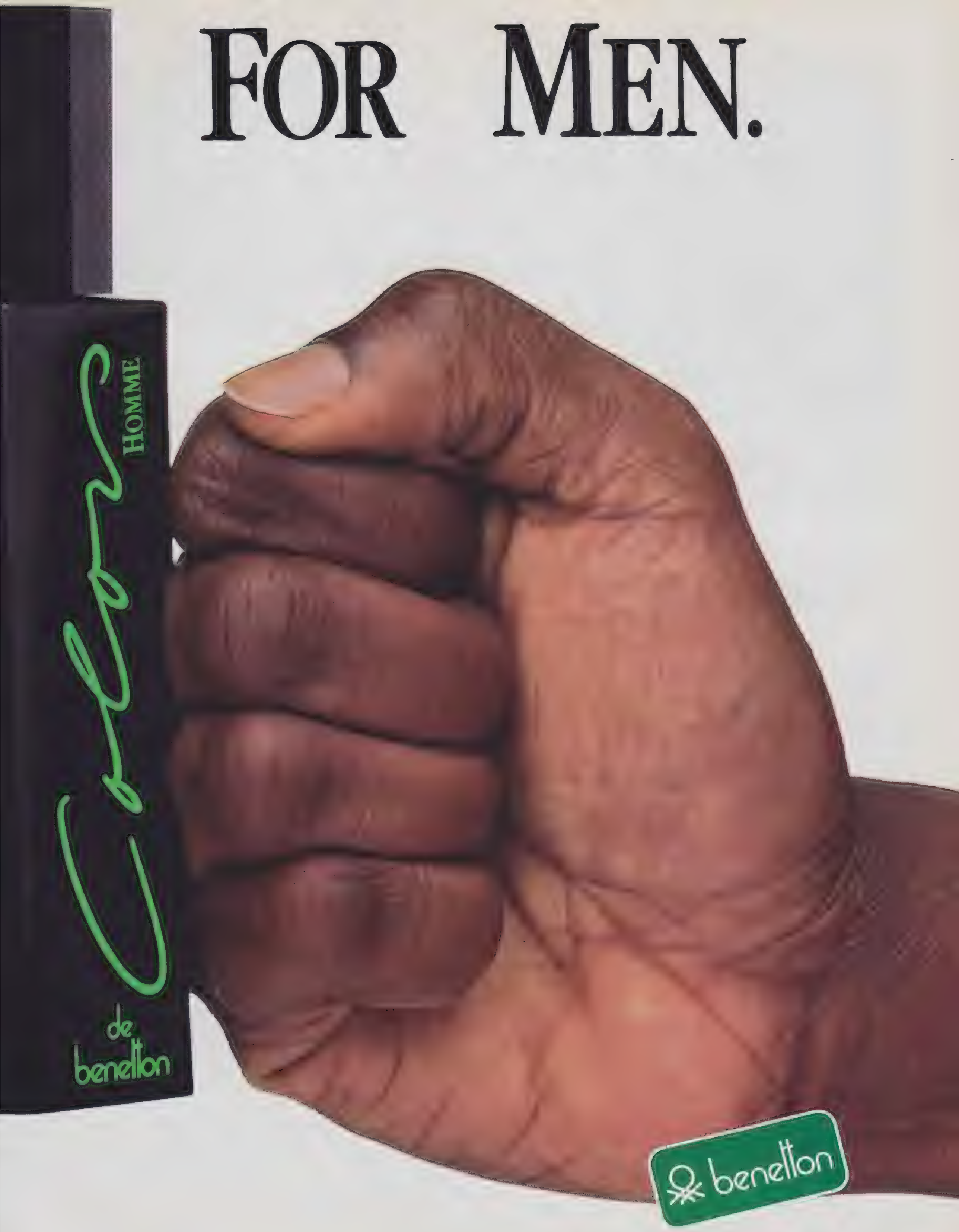

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People...movies

(Continued from page 242)

Jeroen Krabbe: predatory charm

Actor Jeroen Krabbe (that's he-ROON Kra-BAY), Holland's one-man renaissance, is also a celebrated painter, cookbook author, stage director. On-screen, he is earthy, urbane, boyishly predatory as only European men can be—a carnivorous Robert Redford. Krabbe's hunger for living is insatiable, like his characters': the exuberant, raunchy war-hero in the acclaimed Dutch film *Soldier of Orange*, or the bear-hugging heel of a Russian general in the James Bond movie *The Living Daylights*. In *Crossing Delancey*, an urban fable about a woman forced to choose between a wise and warm-hearted pickle-maker and an egomaniacal European writer, Krabbe (who says he personally would choose neither) plays that snake in novelist's clothing whose self-love is, somehow, charming as hell. When he sits across from Izzy (Amy Irving) and listens to her praise his book, Krabbe's Anton Maes fairly wriggles with delight, then hedonistically licks cake from his finger.

On the set, Krabbe is intense but not insufferable. He thinks method acting is neurotic ("That's not what acting is all about. That's therapy"). Between movies—even between takes—Krabbe paints like a maniac, in love with bright colors. Then he goes home to his social-worker wife and three kids, ecstatic to cook and dust and iron ("I love ironing. I love it! I can't wait to go home and iron the shirts!"), the very model of a modern househusband.

—CATHLEEN MEDWICK

Pickleman Peter Riegert

FOOD FOR LOVE

Izzy, in Joan Micklin Silver's *Crossing Delancey*, is a Manhattan type: mid-thirties, Jewish, more an appreciator than an achiever, and single. Played by Amy Irving, she works in a clubby Upper West Side bookstore and has her eye on Mr. Write (Jeroen Krabbe), an émigré novelist with a Milan Kundera sensuousness and swagger. Meanwhile, her Delancey Street grandmother (Reizl Bozyk) hires a marriage broker (Sylvia Miles) to find Izzy the best husband money can buy. When the prospective husband in this engaging film turns out to be a no-nonsense pickle merchant (Peter Riegert), the implausible and the irresistible come joyfully together. The film is being called a Jewish *Moonstruck*, and like that Oscar-winning heart-warmer, wants to lay its frazzled modern head on a giant ethnic bosom: the pickle man turns out to be smarter and more soulful than any of the literati, and Delancey Street, a lost paradise where you can go home again—for a couple of hours. —MOLLY HASKELL

("People" continued on page 260)

Top: KEN HOWARD

"My mother, of course, would be appalled. 'You can't just go buy gold jewelry for yourself. Someone's supposed to do that for you.' Uh, Mom? There used to be a lot of things I wasn't supposed to be able to do for myself. Like earn a good living. And make decisions. All on my own, if I felt like it. These earrings? Ah, these I definitely felt like. And buying them for that reason, for just that reason, is really the whole delicious point."
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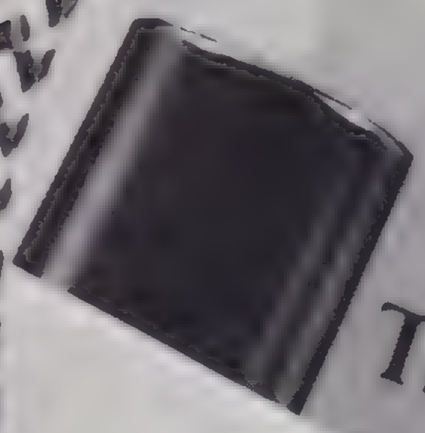

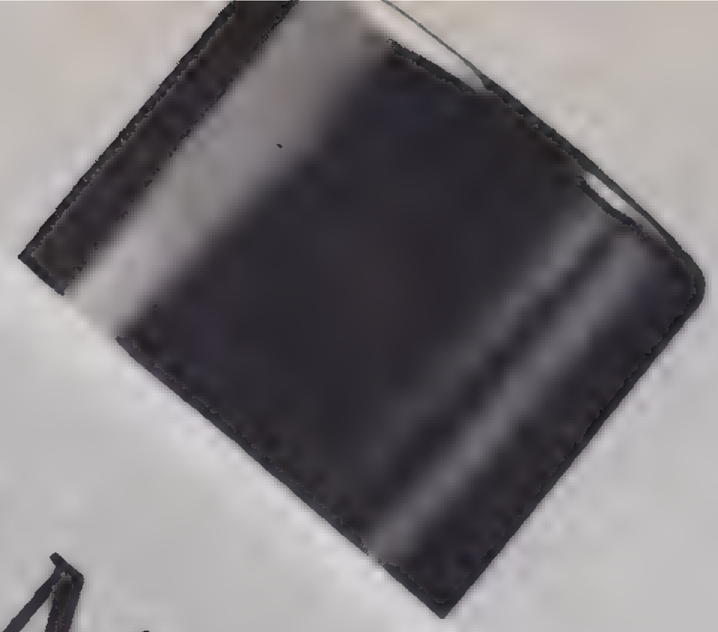

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People...movies

(Continued from page 250)

Dezerland: Disney in a Chevy

Drive-in fifties All of New York City is captured in a handful of words: MoMA, Wall Street, the Met, Broadway. Now, add to the list Dezerland—Manhattan's first one-stop, full-service nostalgia fix, complete with a fifties dance club, fifties drive-in theater, and its own fifties car collection. In the thirty-six classic convertibles, not-so-young lovers can re-create their formative sexual experiences while watching *Splendor in the Grass* or *The Blob*. Neato.

Dezerland is the brainchild of Israeli Michael Dezer, a real estate tycoon/hepcat who's already built a fifties theme hotel in Miami and plans more overseas. "Who the hell was Walt Disney when he started out?" demands Daddy-O Dezer. Like yeah. —JOE QUEENAN

Midnight Run: De Niro laughs!

What's all the excitement over *Midnight Run*? It's not as if this story of an ex-cop bounty hunter (Robert De Niro) and the bail-jumping embezzler he's been hired to bring in (Charles Grodin) extends the male-buddy genre in any way. Handcuffed together, the men flee both the Feds and the Mafia on planes, trains, and pickup trucks. Grodin, the sweetly officious Type-B personality with a patter of self-help bromides, tries to induce Type-A De Niro to give up his anger and his addictions, and get into sharing and caring, while De Niro continues to snarl and chainsmoke for as long as his defense mechanisms sustain him. This could have been an engaging piece of fluff except that De Niro's acting has grown as heavy as Jake La Motta. He lacks the essential ingredient—charm—that gives comedy its spring, and Grodin's Buddha-like straight man is not fresh enough to take up the slack. —M.H.

("People" cont. on page 262)

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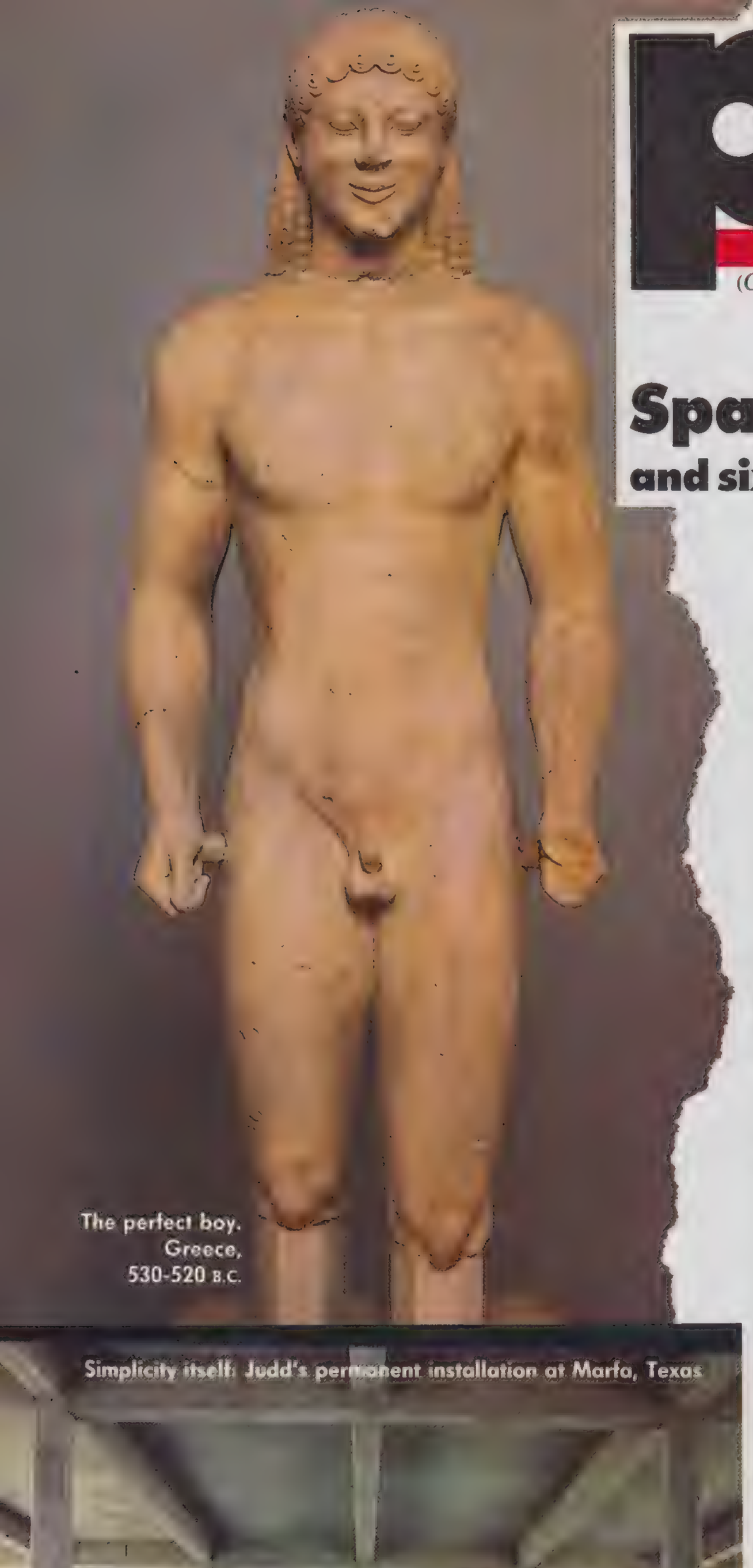

The perfect boy. Greece, 530-520 B.C.

Simplicity itself: Judd's permanent installation at Marfa, Texas

(Continued from page 260)

Spartan beauty: Don Judd... and sixth century B.C. Greeks

Back in 1963, when Don Judd was paying the hundred-dollar-a-month rent on his downtown loft by turning out criticism for *Arts Magazine*, he wrote a line about the sculpture of Jean Arp that applies perfectly to his own work, currently the subject of a retrospective at New York City's Whitney Museum of American Art. "A good piece," the soon-to-be-famous Minimalist announced in a prose that's as stylishly plain as one of his metal boxes, "is a whole which has no parts." Judd had begun as a painter; but in the turbulent New York art scene of the early sixties—where Abstract Expressionism was fading into history while Pop erupted with the force of rock 'n roll—he felt that painting and sculpture had both "become set forms." The box-like structures he began constructing in metal, wood, and Plexiglas—and has been producing in an unending series of variations since—came out of an idealist's search for a new, bluntly American kind of beauty. In their plainspoken monumentality, these unconventional constructions are about as far from old-fashioned museum art as anybody has yet managed to go.

Judd—an arch-simplifier with a penchant for fire-and-brimstone attacks on art critics and arts institutions alike—has never had the popular success of more accessible contemporaries such as Claes Oldenburg and Frank Stella. You really can't blame the museum-goer who encounters a single Judd in the corner of a gallery and cracks a joke about its resembling a heating duct or an air conditioner unit. But when the work is seen in profusion—in memorable shows at the Leo Castelli and Paula Cooper Galleries in SoHo; in permanent installations in Marfa, Texas; and, now, at the Whitney—it can astonish you with a lucidity and a lyricism all its own. Fabricating bold but enigmatic structures out of ordinary industrial materials, Judd focuses us on the spartan beauty of sheets of plywood, slabs of concrete. As you walk around these coolly sensuous structures, you keep discovering new, unexpected intervals and angles. Judd is telling us that there's a mystery to the very simplest forms.

Another kind of mystery—a mystery of youthful hopes—catches you up in The Human Figure in Early Greek Art, stopping next month at the Los Angeles County Museum of Art, midway through a nationwide tour. Carved in the late sixth century B.C., these adolescent boys and girls, with their subtle, enigmatic smiles, stand at the birth of self-consciousness—and of beauty, Western-style. The surfaces may be cracked and worn, but the honey-colored marble, worked into strong yet gentle curves, takes us about as close to pure sensual bliss as any art experience ever goes.

Drawn from the extraordinary holdings of the Greek National Museums, the show celebrates the brave adventures of youth; you feel the artist's excitement at their expanding powers. The Judd retrospective is about paring down, about concentration. What attracts us now is the severe authority of Judd's work

(Continued on page 268)

Top: Athens, National Archaeological Museum, courtesy Nelson-Atkins Museum of Art, Missouri
Bottom: ROBERT WILSON, courtesy Paula Cooper Gallery

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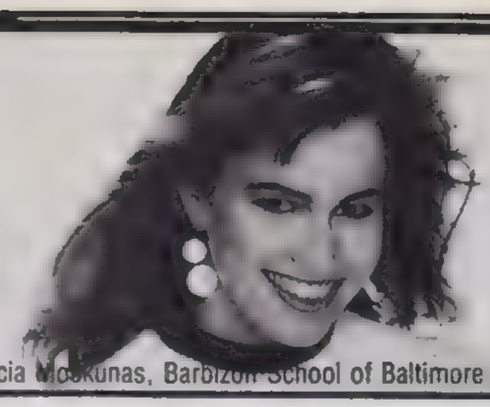
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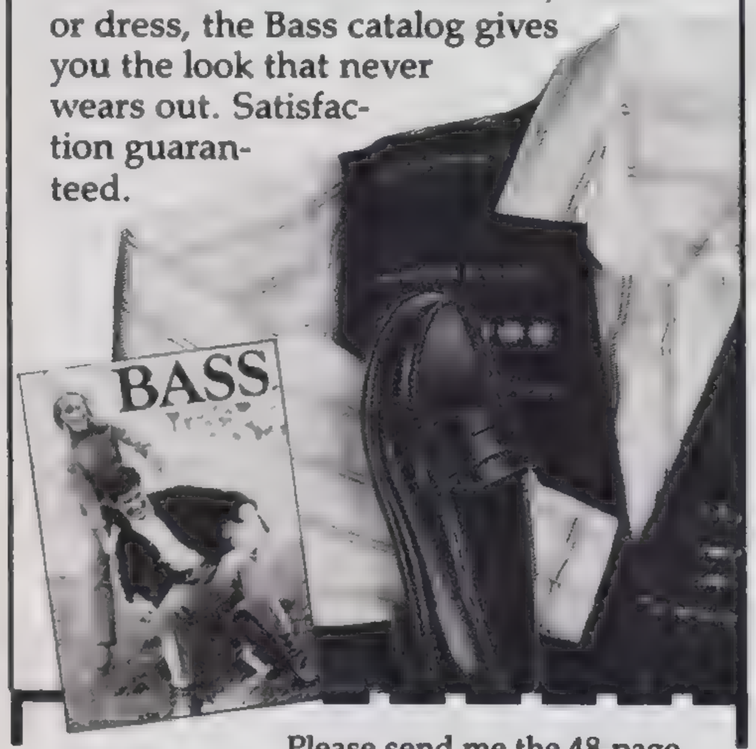

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People...art

(Continued from page 262)

The glow of youth, 510 B.C.

—how it mocks all talk of "ins" and "outs."

If The Human Figure in Early Greek Art offers us a vision of beginnings that seem to exist outside of historical time, Judd's brand of timeless utopianism has an honorable history, winding back to the early-twentieth century Russian master Malevich (whom Judd admires). The sixth century B.C. Greeks were the first artists who ever dreamed of an Ideal. Don Judd, a child of the sixties art explosion who's given to categorical pronouncements and extremist imagery, might just turn out to be the last artist who can make us believe in the evangelical purism of modern art. —J.P.

Life in the Chast lane

With a graphic style as wobbly as a plate of wet noodles, cartoonist Roz Chast exposes the scared-rabbit heart of the yuppie eighties. Her small-town U.S.A.—full of flea-market junk, cockamamy shopping lists, and nerds with oh-my-gosh faces and rickety legs—is by now as much an essential American fiction as Saul Steinberg's stagily Art Deco Manhattan. At thirty-three, Chast—whose new book, *The Four Elements* (Harper and Row), arrives this month—is the most original cartoonist since Steinberg.

Starting out in the mid-seventies with a drawing here and there in *Christopher Street* and the *Village Voice*, Chast hit the big time in 1978, when the *New Yorker* bought a drawing, then signed her on. Now a *New Yorker* institution, she makes deadpan fun of everything from your anxieties about the Chinese takeout order to your nostalgia for the weirdly nightmarish childhood you never really had.

Chast and I agreed that a face-to-face meeting for this story was unnecessary. Why bother seeing her living room when I felt I'd known her inside out for years? —JED PERL
("People" cont. on page 280)

Top: Athens, Acropolis Museum, courtesy Nelson-Atkins Museum of Art, Missouri. Bottom: ROZ CHAST

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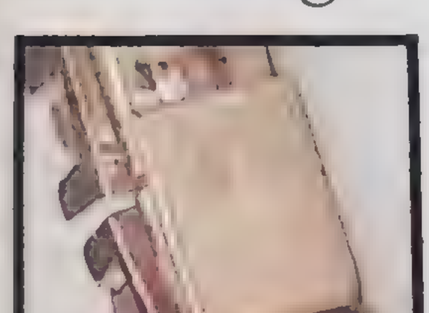

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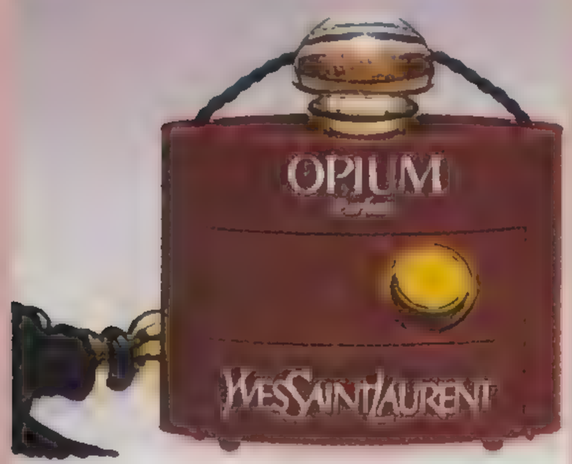

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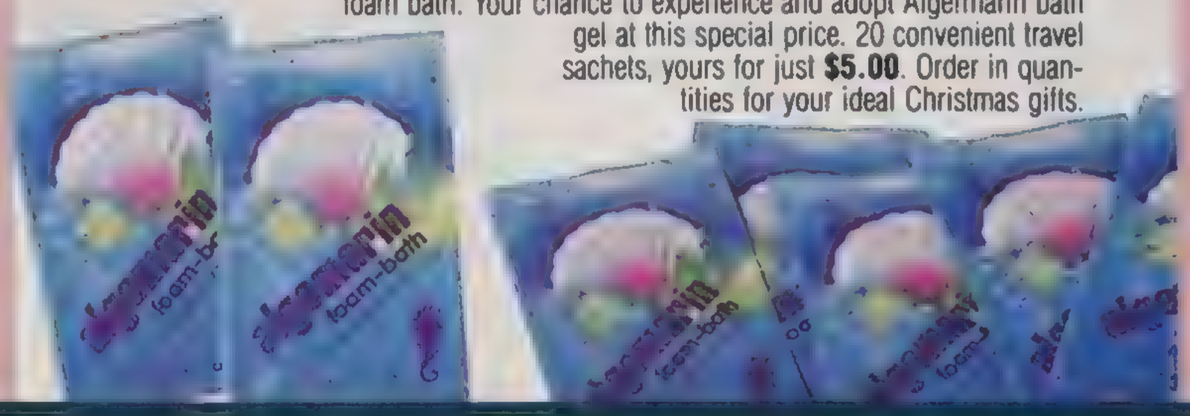

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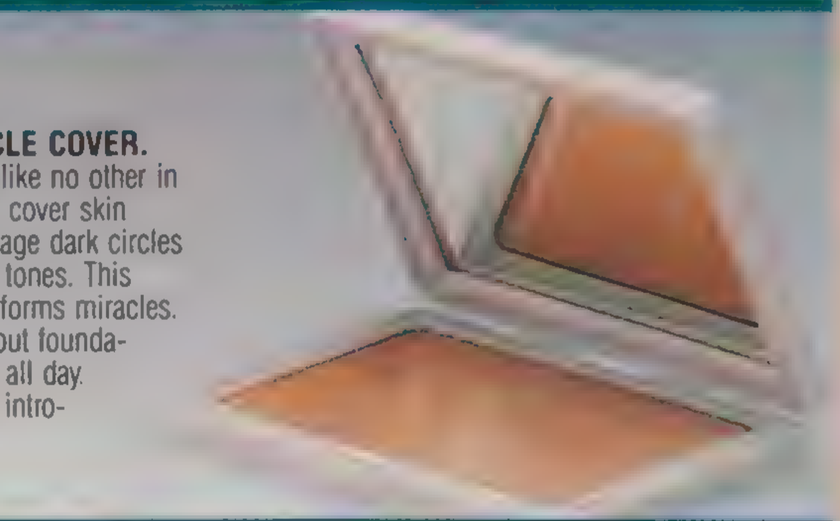

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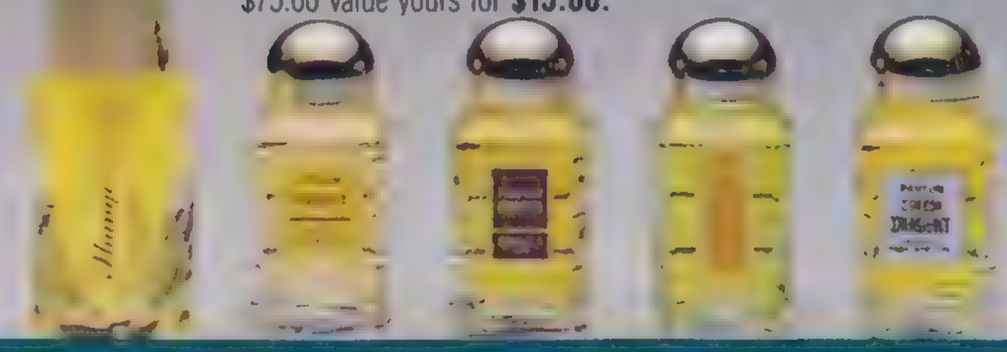

14 ANAIS ANAIS . . . A fresh romantic bouquet from a French garden presents LES PASTELS EN FLEURS: four pair of Panty Hose in Hushed Pink, Luxurious Mauve, Smoldering Gray and Soft White with a multi-colored floral print. Luxuriate in the beauty of the delicate floral bouquet that is Anais Anais. Treat yourself with the luxurious Anais Anais Perfumed Body Lotion and elegant Parfum tucked in an attractive gift box. Yours for only **$17.50.**

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26 BEAUTY BREAKTHROUGH . . . **HYDROLYZED COLLAGEN**—Women's Answer For More Youthful Skin, Thicker Hair, Healthier, Stronger Nails—More Supple, Firmer Body. It's the first new beauty supplement that works from within skin layers—to outside dry skin area. Giving balanced nourishment that makes you look years younger naturally—with longer lasting beauty results than a cream. It's what women the world over have been waiting for—30 day supply—Tablets only **$19.95.**

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39 ORIENCE–PRECIOUS FORMULA SKIN CARE Discover a skin care formula so precious, it was the exclusive property of royal families of the Ch'ing Dynasty. A unique balance of silk proteins, natural pearls, rare herbs, and mountain water. Give your skin voluptuous nourishment. This Program: ½ oz. Cleanser, ½ oz. Toner, and ¼ oz. Silk & Pearl Essence. Regular size $72.00. Yours for just **$10.00.**

29 RETINOL—A WRINKLE CARE CREME by E. Burnham Cosmetics. Why look old before your time? See the years vanish. Lines, wrinkles, crows feet are softened, reduced, smoothed out. Age spots are diminished. Your skin will look vibrant, healthier, younger. Feel and be more attractive. Full 2 ozs. Only **$19.95.**

36 JEAN-CHARLES BROSSEAU presents **OMBRE ROSE**—the one fragrance that will make you forget all others. Alluring, long lasting and lavish. Blended in France to create a wonderful floral bouquet. This special offering of our ⅛ oz. Parfum flacon—a fantastic $25.00 value for only **$10.00.**

37 ANTI-AGING FIRMING EYE GEL. For your most sensitive age zone, your eyes. Because eyes have such poor natural defenses against lines, circles and puffiness, **REVLON** research created Anti-Aging Firming Eye Gel. The cool, clear gel matrix reduces the appearance of puffiness while Revlon's unique natural complex makes dark circles look lighter. This special limited edition .3 oz. is yours for only **$3.25.**

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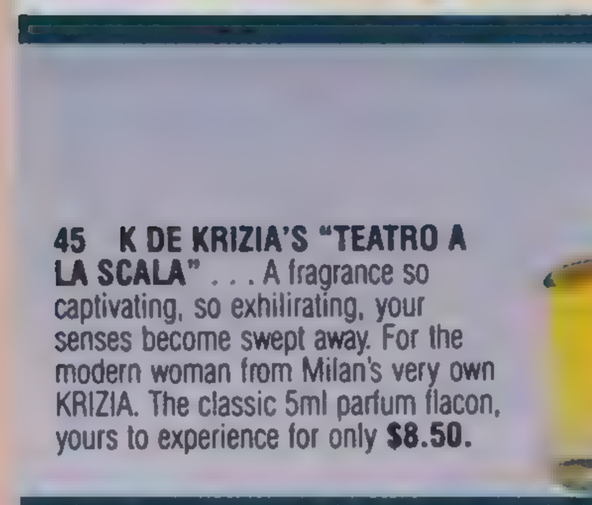

45 K DE KRIZIA'S "TEATRO A LA SCALA" . . . A fragrance so captivating, so exhilirating, your senses become swept away. For the modern woman from Milan's very own KRIZIA. The classic 5ml parfum flacon, yours to experience for only **$8.50.**

43 THE INNER DISTINCTIVE NATURE OF ANYTHING IS INDIVIDUALITY. The **YOU-NIQUE RENEWAL** Facial Complex can offer just that. Its exceptional capability to retain moisture, combined with non-acidic Vitamin A will keep complexion at its best. A limited quantity is now available on the U.S. market. 14.175 gr. **$15.00.**

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47 SAMPLE THE VITABATH PLUS® BODY CARE COLLECTION. Treat yourself to products rich with luxurious conditioners and emollients to pamper you. Turn every bath or shower into an indulgence! Sampler contains 2 oz. each of Vitabath Plus Gelée, Moisturizing Body Lotion, Moisturizing Afterbath Splash, Cooling Body Silk, and 1 oz. Cleansing Body Scrub, in a zippered travel bag. **$6.50.**

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People... art

(Continued from page 268)

Pup art

A few years ago, Ruth Silverman skillfully edited a book of photographs, *The Dog Observed* (Knopf), which was a charming celebration of the dog as faithful, noble, playful companion to mankind. Silverman's dogs, when photographed with people, made the people look better, giving them a humanity they might have lacked on their own. Robert Rosenblum's *The Dog in Art from Rococo to Post-Modernism* (Abrams) is a more ambitious project—to tell the story of modern art and culture through the dog, and to focus on works of art in which the dog is in the primary role, and human beings, if they appear at all, are secondary.

Rosenblum's marvelous history begins with eighteenth-century hunting dogs, like the remarkably touching but farfetched *Portrait of an Extraordinary Musical Dog* by Philip Reinagle (1749-1833), in which a spaniel, at a piano, stares at his listener with eyes that combine doggy wistfulness with the stricken look of misunderstood genius.

Then, having described the realist, urban middle-class dog of the nineteenth century, Rosenblum presents our own century's dog whose schematic identities appear more numerous than breeds, as in *A Leash in Motion* by Giacomo Balla (1871-1958), where the blur of a dachshund's motion is anatomized into the rhythmic progression of scurrying legs, bobbing head, and wagging tail, doing for dogs what Duchamp's *Nude Descending a Staircase* does for women.

Rosenblum describes with amazing lucidity details that might go unnoticed, and with effortless erudition, the world surrounding the paintings. We discover in his book not just dogs in artistic, paradigmatic isolation but dogs in the broadest possible context, dogs who indicate, by their pictorial character, the whims and ways of the world as it has changed.

Rosenblum's ease in fusing many difficult discussions into a single, elegantly delivered narrative is astonishing. An art book like this is rare because few art historians write as well as he does, and none I know of carries his or her learning so lightly, or is able to put it to such a delightful end.

—MARK STRAND

***Above,* Philip Reinagle's *Portrait of an Extraordinary Musical Dog,* 1805**

music

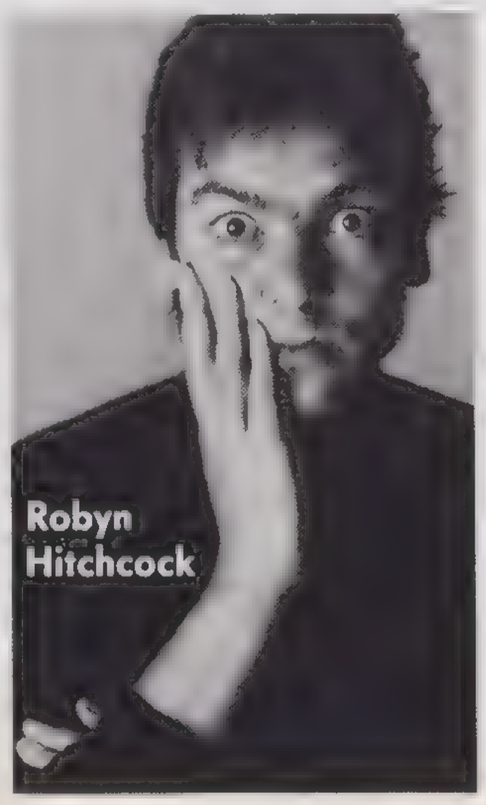
Rock's frog prince

If Hieronymus Bosch were a musician, he might sound like Robyn Hitchcock. Or maybe he's the Beatles' long lost cousin: the tunes on his album *Globe of Frogs* are engaging and ripe with pop idioms. His lyrics, however, border on lunatic: "He was covered in pink scales, lots of tiny feathers, valves that opened up and closed very tight together."

First with the Soft Boys (a group that sparked the psychedelic revival) and most recently with Robyn Hitchcock and the Egyptians, this Englishman has found a following. What's the attraction? Maybe it's that Hitchcock, like his description of the frogs that title his record, is "slightly ludicrous, completely harmless, intriguing, quite sensual...not too cute, not too scary—you know, just right."

—ROBIN J. SCHWARTZ

("People" cont. on page 282)



Top: Royal Academy, Virginia Museum of Fine Arts, Richmond. Paul Mellon Collection. *Bottom:* EAMONN McCABE

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MARSHALL FIELD'S

People... music

(Continued from page 280)

The great escape

Master pianist Vladimir Feltsman and wife Anya—once nonpersons, now performing for the President

When you see dark-bearded, long-boned Vladimir Feltsman striding toward the giant Steinway, you'd swear he was Clint Eastwood arriving in town after a three-day walk across the salt flats. The difference is that he's wearing an evening suit. It's hard to know how much of the thirty-six-year-old pianist's brooding, anxious mien comes from his own personality and how much is due to eight years of living as a nonperson in the Soviet Union. When he makes music, though, he tells us exactly who he is. He is a poet.

Feltsman was one of Russia's artistic treasures: a child prodigy, a graduate of the prestigious Moscow State Conservatory, an international prize winner, an important concert artist—until May 23, 1979, that is, when he and his wife, Anya, applied for a visa to emigrate to Israel. Before he got home that day, his recordings were already being removed from the shelves of the state-controlled radio stations. His career in the Soviet Union was over.

Feltsman stayed home and practiced for the next eight years. His plight drew the attention and support in the U.S. of the National Conference on Soviet Jewry and Secretary of State George Shultz. At last, in August of 1987, the Soviets released Feltsman, his wife, and four-year-old son. Upon arriving in New York, Feltsman was greeted with a university appointment, a recording contract, and an invitation to play at the White House.

Feltsman achieves his dramatically original effects the hard way—no gimmicks, just talent and technique. His playing is gracious, metrically clear, rhythmically elastic. His sound is whatever he needs it to be. He can spin a vocal line like an opera singer or reduce the piano to smithereens. His Chopin "Prelude in C-Sharp Minor" glints like a dragonfly skittering across a crystalline pond.

—DAVID DANIEL

("People" cont. on page 284)

THE HOT EVENT

this month is Dolora Zajick's Met debut in *Il Trovatore*, the same opera that launched her career two short years ago when she stole the show from the adored Ghena Dimitrova. Zajick's large, intense voice has been called the most important dramatic mezzo soprano to appear in two decades.—D.D.

NEIL SELKIRK
VOGUE, October, 1988

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PURE VIRGIN WOOL

People...photography

(Continued from page 282)

tions. They found it in the work of thirties photographers like Herbert List.

Herbert List: Young Men (Twin Palms) details how List, who left Germany in 1936, summarized the languorous elegance, clean design, and detached eroticism of the decade's more fashionable photography. He favored sailors, but the men he photographed were passive, moody, romantic, and withdrawn, refined down to their perfectly formed fingertips, and generally as hairless and unflawed as marble. Some of them *were* marble: List so admired classical Greece that he occasionally blurred the distinctions between ancient statues and living models, as if to say the world would be a better place if people would only become art. Near-nakedness became a pose like any other in his melancholic idyll by the sea, where youth and beauty were so delicate they might not outlast the sunset.

Bruce Weber, whose inventive compositions range from

Bauhaus cool to Hollywood kitsch, leans a bit too reverentially on List's airless elegance and his sense that all the world's a studio. In *Bruce Weber* (Knopf), his subjects are just as remote and self-absorbed as List's, and even more self-consciously dedicated to the task of posing, but they suffer more angst. (Celebrities—see the tender photo (Continued on page 286)

Weber's ideal men:

In the eighties, voyeurism is the only safe sex

For two thousand four hundred years, society considered the nude or nearly nude male figure nobler by far than the female; he reigned on public monuments from Greek temples to the Sistine Chapel. But in the advertising era, the supposed sales power of seductive women put men under wraps until well into the 1970s, when the combined forces of sexual and women's liberation, gay rights, and the cult of the healthy body placed sports stars in their briefs and male models in dishabille in fashion ads. Photographers like Bruce Weber, who helped reestablish the male nude as a public figure, sought a style that would raise the masculine torso above beefcake to a level acceptable in upscale publica-

Above, Bruce Weber's angst-ridden heros, 1988. *Below and left*, the airless elegance of Herbert List, Germany, 1932-3.

American Ballet Theatre's Cynthia Gregory dances in Don Quixote *at Lincoln Center.*

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America's premier classical dancer challenges even the most gifted choreographers with her range. Connoisseurs acclaim her technical prowess. The world's great companies court her for the depth and spirituality of her dancing.

Cynthia Gregory's talent shines in *Swan Lake, Giselle,* and *The Sleeping Beauty,* ballets in which her performance is recognized as definitive by international dance critics.

Off stage she is just as compelling. Committed to humanitarian causes, Cynthia has founded and toured with her own dance company to raise funds for charity. And, recognizing that ballet builds fitness, she has written a book on the principles of exercise and dance.

In all the arts, there is no more physically demanding discipline than dance. Its pure elegance and endurance are as well met in Cynthia Gregory as they are in her chosen timepiece.

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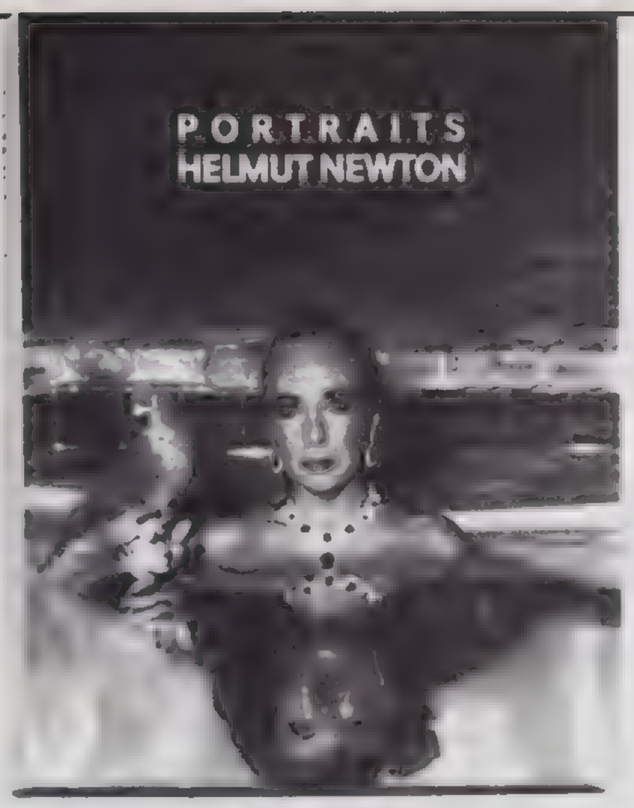

Margaux Hemingway bared. Paloma Picasso bored. Helmut Berger frontal. Grace Jones rear. Julian Schnabel starry-eyed. Raquel Welch attacked. David Lee Roth in chains. Sigourney Weaver in drag.

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People...photography

(Continued from page 284)

essay on Sam Shepard and Jessica Lange—are more relaxed.) The private, solitary, dispassionate, and disconnected air of men who resisted involvement in the menacing world of the thirties has a strong appeal in America fifty years later, and some of Weber's people look more like thirties characters than List's. They wear a few extra scraps of clothing and are a little tougher, more muscular and exhibitionistic: one fellow sports a gold lamé sarong; actors wear gladiator gear and running shoes. Rambo and Helmut Newton have intervened in the traditional worship of Adonis and Narcissus.

The publication of two such sumptuous books this fall underlines the changing attitudes toward male imagery. Yet the changes are puzzling. It's doubtful that women will be the largest audience for either book, for although society has given everyone permission to admire men's bodies, women have not responded wholeheartedly to the idea of male pinups. And in an era stunned by the threat of AIDS, such lavish display of beautiful young men may be a sign that a certain amount of desire has already been displaced onto photographs. List and Weber both tend to reduce desire to style, but as reductions go, it's very high style indeed.

—VICKI GOLDBERG

Fade to black:

Duane Michals's jittery celebrities

Bette Midler flashes a pose

Duane Michals, best known for photographic narratives that speak like dreams dropping in at the office, salutes the mysteries of life again in *Album: The Portraits of Duane Michals, 1958–1988* (Twelvetrees Press). He insists that the camera cannot capture the soul and that his portraits reveal nothing profound about their subjects, but his multiple views of people, his triple-frame series and double exposures do suggest the passage of time as well as the inconstancy and instability of vision and existence. An anxious Warhol is gradually erased by loss of focus, while Magritte becomes transparent on his own easel, a window through to other views. "We are a brilliant and unknown moment," Michal writes, "...doomed to fade with our consciousness." Even in the straight photographs, people are rather poignantly if just barely overwhelmed by space. Michals's purposely unpolished technique, snapshot-like presentation, and scratchy, handwritten captions give this book a ragged, loving quality, the family album of a respectful son of the world. —V.G.

("People" continued on page 288)

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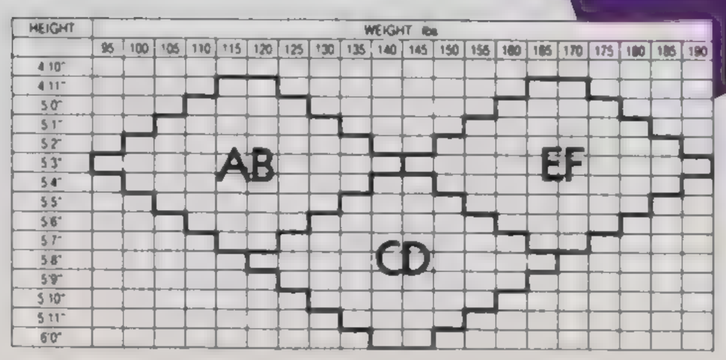

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People...politics

(Continued from page 286)

Top, Michael Dukakis looking very much like a President, and cool Kitty; above, Ann Richards doing her stand-up bit.

Unconventional wisdom

A comedy writer dishes the Democrats

A political convention is like a drug taken by fifty thousand people at once. It is a surge of people in too small a place, deeply caring, trying to figure out where the hors d'oeuvres are. Perhaps this is what makes democracy work. But last July's Democratic Convention was more than caring and assorted appetizers: it prefigured the New Democrat, a Democrat as close as possible, in affect and demeanor, to a Republican.

I stalk the convention, a nondelegate, a comedy writer and playwright, sussing out democracy. Physically, it surfaces in cocktail parties and caucuses, and in anthills of press in a cavernous space, cordoned with collegiate abandon into separate, profoundly proximate digs: the *New York Times* right next to the *Boston Globe*, right next to *U.S. News & World Report*. This is heaven for a man in the business of wholesaling felt-covered partitions.

There is a wild overage of press with often nothing to say. (ABC's self-described designated hitter of political analysis, Jeff Greenfield, does a great impression of a local correspondent from the convention floor: "Good evening. I'm reporting to you live, from the convention floor, and now back to you.") In my view, such a report may say it all: it seems we live in an age of Rock Star Politics, predicated on no tradition, no particular standards through time, merely the ability of one candidate to cut through the sea of contenders and, for that moment, steal our hearts.

There are a number of celebrities at this convention: it's not surprising that I see Morgan Fairchild several times on the convention floor. I note, every time, that we are dressed exactly alike. How are we dressed? I suddenly realize we are dressed like two people in a TV show *about* two people who are at a political convention. We are also dressed as the First Lady. Like, should the First Lady get shot, and the House Whip or whoever else is in line for succession to be First Lady also get shot, it's clear Morgan Fairchild or I could immediately jump in.

I talk with Kitty Dukakis. She is beautiful and cool like a First Lady, in an emerald-green silk suit. I keep staring through her makeup, even while she talks. It is the kind of makeup you want to stare through, to see if she is that pretty underneath. To see who she is. I ask her about her previous diet-pill addiction. She tells me: "It began as an innocent interest in my weight at age nineteen. I was going to be married in a few months and wanted to be thin for the wedding. . . . It's amazing how many women and men have talked with me, since my disclosure, about their dependencies on diet pills."

And then she says something else, something completely surprising. She says, "I use the Serenity Prayer almost daily. Unconsciously. I began to say it because it is so relevant in my daily life." The Serenity Prayer is a cornerstone of twelve-step programs like Alcoholics Anonymous. She recites it aloud: "God grant me the serenity to accept the things I cannot change, the courage to change the things I can, and the wisdom to know the difference." I am touched by her ability to use that prayer to find calm for herself—a calm that is with her here on the twenty-fourth floor of the Hyatt Regency, with that aggressively coordinated hotel furniture, that green suit, surrounded by Danish pastries and staff and me, here in that makeup and hair on the twenty-fourth floor.

Later, when her husband addresses the convention, the room sits up. I pay less attention to the speech than to the speaker. He looks like Dan Rather mixed with Jack Kennedy mixed with Steve Martin mixed with your local news guy. It is a pleasant mix. He *looks* like a President. Why do we like them with so much hair? What do we equate hair with? Intactness. Vigor. As Dukakis speaks, I am thinking: he seems like a good driver. You can imagine him driving. I can see him driving, sitting beside me, profile turned firmly toward the road, driving some sensible car, safely. Unlike Mondale and those forgiving Democrats who bleed, or old machine Democrats who seethe, Dukakis idles quietly. He has the solid grace of Gregory Peck, with better hair. He seems real. Dukakis is like the final draft of Gary Hart, contemporary but brisk. He is tough. Tough like the good-guy-in-a-film tough. He is a professor, a liberal, a face man, but he looks like he would shake your hand and you wouldn't forget it.

But, for me, the really unforgettable character at the convention is keynote speaker Ann Richards. This is the woman who noted that

(Continued on page 290)

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People...politics

(Continued from page 288)

"Twelve years ago, Barbara Jordan, another Texas woman, made the keynote address to this convention . . . and two women in 160 years is about par for the course." And, when I later hear Richards speak at a women's caucus, she depicts an interaction with an older woman on the subject of pay equity: " 'Is that the one where you get the same jobs?' 'No, mama, that's the one where you get the same pay.' "

One morning in Atlanta, wearing cobalt blue, she says the secret to her upswept hairdo is "just Spray Net." I ask her if she's always been funny. She tells me that her daddy was "one of the funniest men." He would, she says, "back up two steps when he started laughing, to give himself room. He taught me not to take myself too seriously."

We move to a room to meet with Kitty Dukakis, and I see Richards put her hand on the small of a man's back to lead him onto the escalator. I ask her about the hand on the small of a stranger's back and she says, "Women are by nature nurturers—I have empathetic wires running everywhere. That's why we're so good at government and business."

At the meeting with Kitty Dukakis, Richards makes a suggestion to her: "You can't do much but be yourself. You shouldn't feel so much weight of responsibility. Enjoy yourself." Kitty Dukakis smiles. "That's what *I* do," Richards tells me later. "I be me."

Part of "being me" means accepting a past that includes alcoholism. (Why this American predeliction among women in politics to be seized by addiction?) She talks about her treatment, eight years ago, at St. Mary's Rehabilitation Center in Minneapolis. "It was fabulous," she says. This is generally how a trip to Aruba is described, not a bout on a detox unit. "No," she says. "If I said you could take a month out of your life and think about who you are, that's what it was. I learned to live in what I am doing right now. I don't project what I'll be doing next year or next weekend. I had lived so much of life *planning* to live. And none of the things I planned were as good or as bad as I thought they were going to be. I learned to give up control. My kids have brains—let them use them.

Ann Richards suggested to Kitty Dukakis: "You shouldn't feel so much weight of responsibility. Enjoy yourself"

"One day at a time, you're not afraid of the future," Richards says. "You gain awareness and sensitivity and connections with people that enrich your soul and feed your spirit. When I look at other people I feel that I want to give everything I've got. What I get back is quadruplefold what I give." We pause at the escalator and she tells me that living in the present makes her resist limits. "When I was a kid, I could play for an hour and it seemed like a minute before Mama would call and say I had to come home. We ought to have more of those hours, more of that time to enjoy and go to the picture show." She moves to the escalator, and I wish she had another man to help on by the small of his back. Everybody should have one of those hours with her, to enjoy her picture show.

—MARILYN SUZANNE MILLER

("People" cont. on page 294)

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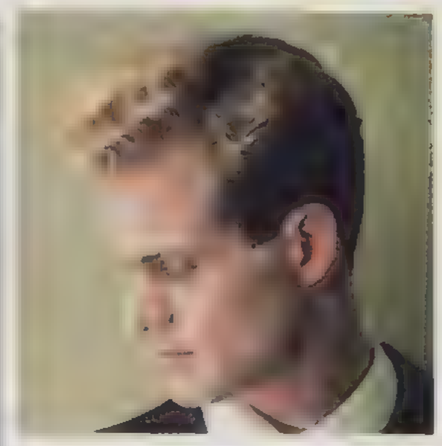

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(Continued from page 290)

Anna Freud, daddy's girl:

Are shrinks crazier than the rest of us?

Anna and Sigmund Freud: a strange relationship

Twenty-five years after Sigmund Freud died, his daughter Anna read an account of his last years and said, "There is contained my whole biography." Though her life was bound passionately and inextricably to her father's, the self-effacing Anna Freud did valuable psychoanalytic research and writing of her own—specializing in work with children—and her clear, frank, agile prose is a continuing pleasure to read. She died in 1982, and now Elisabeth Young-Bruehl, whose previous book was a study of Hannah Arendt, shows the "whole" life (*Anna Freud*, Summit) to be an intensely moving piece of intellectual and psychoanalytic history.

Born in 1895, Anna was the last of Sigmund and Martha Freud's six children. Her sister Sophie was the feminine, pretty one—their mother's favorite. Anna delighted her "Papa" with imaginative tales and cheeky mischief. As the youngest, she was constantly excluded from the older children's games; but one day, when the others went boating without her, she did not, for a change, complain. Her father, watching the scene, "praised me and comforted me," she later recalled. "That made me so happy that nothing else mattered." She never forgot the lesson: pleasure in self-sacrifice became a way of life.

As her brothers found careers and her sisters married, Anna studied to be a teacher and then a psychoanalyst. Several young men came courting, including her father's future biographer Ernest Jones. Freud discouraged them. He told Jones in 1914 that Anna, though "the most gifted and accomplished of my children. . .does not claim to be treated as a woman, being still far away from sexual longings and rather refusing man." As Peter Gay points out in his excellent recent biography of Freud (Norton), to say that an eighteen year old had no sexual feelings was "to sound like a conventional bourgeois who had never read Freud." Freud had come to adore and depend on his "littlest," and though he worried about her dependence on him, he confessed to a friend: "Sometimes I urgently wish her a good man, sometimes I shrink from the loss." Anna showed no special interest in these would-be suitors, and attached herself to a series of attractive older women—particularly to her father's student and friend Lou Andreas-Salomé.

In October, 1918, Sigmund Freud took his twenty-two-year-old daughter into treatment as a psychoanalytic patient. Shocking as that seems now, many early analysts treated relatives and friends. Anna worked hard over several years, trying to decode her eloquently self-punitive fantasy life and solitary sexual activity; both Freuds often discussed her progress with Andreas-Salomé. Yet how could Anna possibly resolve her incestuous attachment to her father with a doctor who actually was her father? For the man who made a science out of children's libidinal feelings for their parents to reinforce his daughter's ties to him this way seems an astonishing violation of her worshipful trust and the Hippocratic "do no harm."

Anna's story provides a new view of Freud—as a father—and it will no doubt harden many people's conviction that psychiatrists are even crazier than the rest of us. Yet Young-Bruehl refrains from moralizing. She draws a vivid, if heartbreaking, portrait of Anna's psychological life and the uses Freud *fille* made of analytic self-knowledge in classic papers on altruism, jealousy, masochism, fantasy, and the defensive tactic of identification with the aggressor. The senior Freud drew on material from this analysis as well, in essays on perversion and female sexuality.

He pronounced Anna's treatment a "success," and she clearly stood as his intellectual heir. As the years went by, however, she found that altruism was not enough: she wanted something more than quiet self-sacrifice. She had grown close to an American named Dorothy Burlingham, who also had an eminent father—Louis Comfort Tiffany—and who had brought her children to Vienna to be analyzed by Miss Freud in 1925. Anna wanted somehow to *have* Dorothy and the children for herself. Ashamed of this "stupid" need, she kept it a secret from her father and Frau Lou, and turned for quasi-therapeutic help to Berlin analyst Max Eitingon. Slowly, with Eitingon's understanding acceptance, she found the freedom to "have" both her beloved Papa and the Burlinghams, and the two women

(Continued on page 300)

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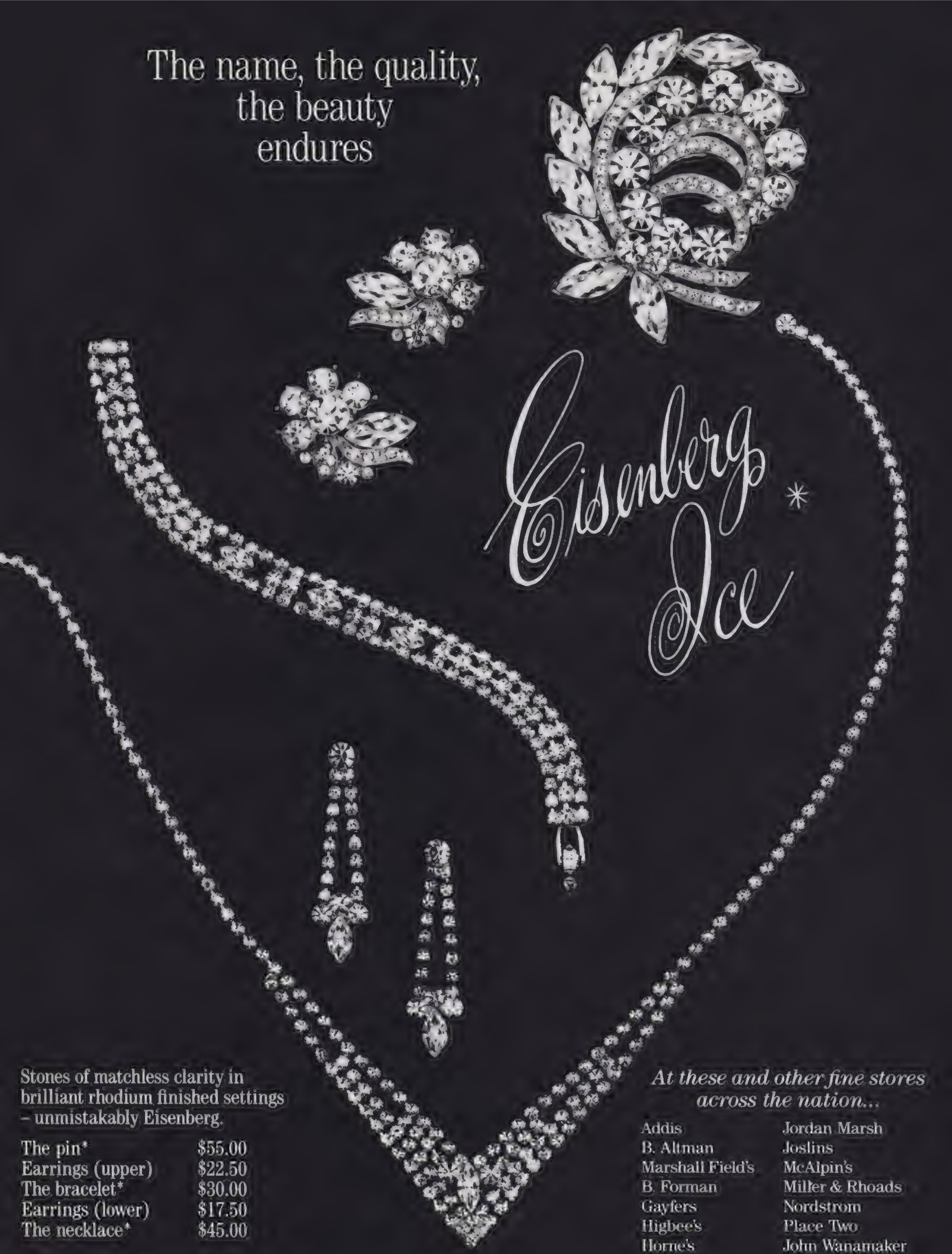

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People...books

(Continued from page 294)

Leaving Vienna

began the singular companionship that lasted the rest of their lives. Young-Bruehl is convinced that the friendship was not sexual—analyst Marie Bonaparte described Anna as a "vestal," both virgin and keeper of her father's flame—but it was certainly loving in every other way, and it gave Anna Freud, at last, a measure of personal happiness.

The 1930s brought Hitler, exile to London, Sigmund Freud's death, and the beginnings of Anna's extraordinary work with children. She had always been interested in applying psychoanalytic ideas outside the Viennese upper-middle class, and in London she and Dorothy set up a nursery for the children of poor families displaced by the War. The children got excellent care, shelter, and food, while the staff got the opportunity to study *in vivo* many developmental questions—about separation, attachment, eating, aggression, toilet training, play—that psychoanalysis had until then observed only from afar, in neurotic adults. After the War, Anna continued this work at the Hampstead Child Therapy Course and Clinic and began to map out a psychoanalytic profile of normal child development.

Perhaps the most striking (and revolutionary) aspect of Anna Freud's work with children was her insistence on seeing things from the child's point of view. "I am always surprised," she wrote in 1946, "that people forget to consider how much a child must suffer from the fact that it needs so much help." This empathy contributed immeasurably to her rapport with children, who, as Young-Breuhl observes, never fail to recognize "a big child when they meet one." The story of her struggle with another pioneering child analyst, Melanie Klein, is too baroque to recount here, except to note the Kleinians' accurate charge that Anna's own analysis and fierce loyalty to her father's ideas kept her from paying sufficient attention to the earliest bonds between mother and child.

All biography is a form of collaboration, and Young-Bruehl takes this notion to an extreme in saying that it has been her "privilege to be the courier" for Anna Freud's story. Young-Bruehl does not, as a writer, have Miss Freud's elegant simplicity, and her close involvement with her subject at times gives the book a high relative humidity. Yet Young-Breuhl's sympathy does not rule out critical judgments (of Anna's "steely inflexibility" in the fight with Klein, for instance), and her intense absorption in psychoanalytic theory mostly enriches the story. Both Young-Breuhl and Anna Freud have used this difficult life to illuminate some of human nature's hidden recesses and to illustrate something Lou Andreas-Salomé once said to Anna: "It does not matter what fate one has if one only really lives it."

—JEAN STROUSE

("Books" cont. on page 302)

TRIBAL SECRETS

Dictionary of the Khazars: A Lexicon Novel (Knopf): For sheer, arcane thrills that make *The Name of the Rose*'s mysteries look mundane, an A to Z lexicon of secrets held by a lost tribe of ancient wanderers called Khazars. The brilliant invention of Yugoslav author Milorad Pavić, whose mind must be a hall of mirrors, this Khazar race was composed of warriors, philosophers, worshippers of salt, dream-hunters (priests who invaded other people's dreams). Their Princess Ateh wrote poetry, ate a mystical singing fruit called Ku, and was doomed to eternal life without memory. The Khazars' bizarre tales and definitions were transmitted in three versions, one Christian, one Moslem, one Jewish. Read whichever text you like, advises the author, in whatever order. Read the male or female edition (they differ by seventeen essential lines) and remember, one (wo)man's meat is another's poison. . . .—CATHLEEN MEDWICK

ART FORUM

With a premier issue in 1937 that featured an original Matisse cover (*left*), *Verve* became the most prescient art and literature review of its time (some would argue of all time). No ordinary journal where critics reviewed artists' works; here, pieces were created for *Verve* by the up-and-coming masters themselves, including Sartre, Joyce, Chagall, Picasso. This month Abrams presents the best of the journal's twenty-three years.—M.G.

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People...books

(Continued from page 300)

Bébé talk

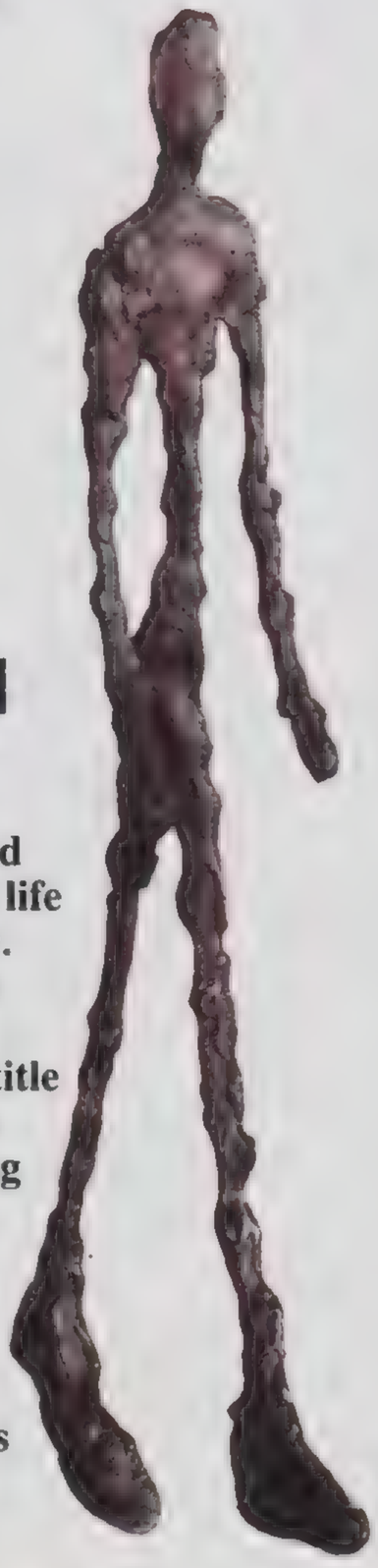
Christian Bérard, known as "Bébé" to his friends (because of his resemblance to a round-cheeked baby of a popular Parisian soap advertisement), was the *enfant terrible* of Parisian theater and ballet circles during the 1930s, entertaining partygoers with his childlike antics and breaking rules with his understated sets and costumes. While his minimalist creations for Cocteau, Jouvet, and Massine (a picture of his set from "Symphonie Fantastique" is superimposed on Bérard's portrait, *above*) were highly acclaimed, Bérard's more serious art, his painting, was never completely accepted by the art world. In *Christian Bérard* (Panache), Boris Kochno, who collaborated with the designer on several ballets before his untimely death in 1949, argues eloquently for a rediscovery of Bérard's painting while applauding his innovations in design. —M.G.

Christian Bérard, the *enfant terrible* as entertaining —and sometimes serious—artist.

Paris when it startled

Toward the end of his life, Alberto Giacometti compiled 150 lithographs of Parisian life for a book he called *Paris sans fin*. Now, in *Paris Without End* (North Point Press), Vogue contributing editor Jed Perl (*left*) borrows the title for a collection of essays on art in Paris since World War I. Covering Matisse, Picasso, Braque, Helion, Balthus, and, of course, Giacometti (a portion of whose sculpture "City Square" is pictured, *right*), Perl's book is part of a recent reevaluation of the place these artists' later work has in modern art. Those who thrill to Paris may be surprised by Perl's assessment: "Tranquility, moderation: these are at the center of the French artistic experience."—M.G.

("People" continued on page 304)



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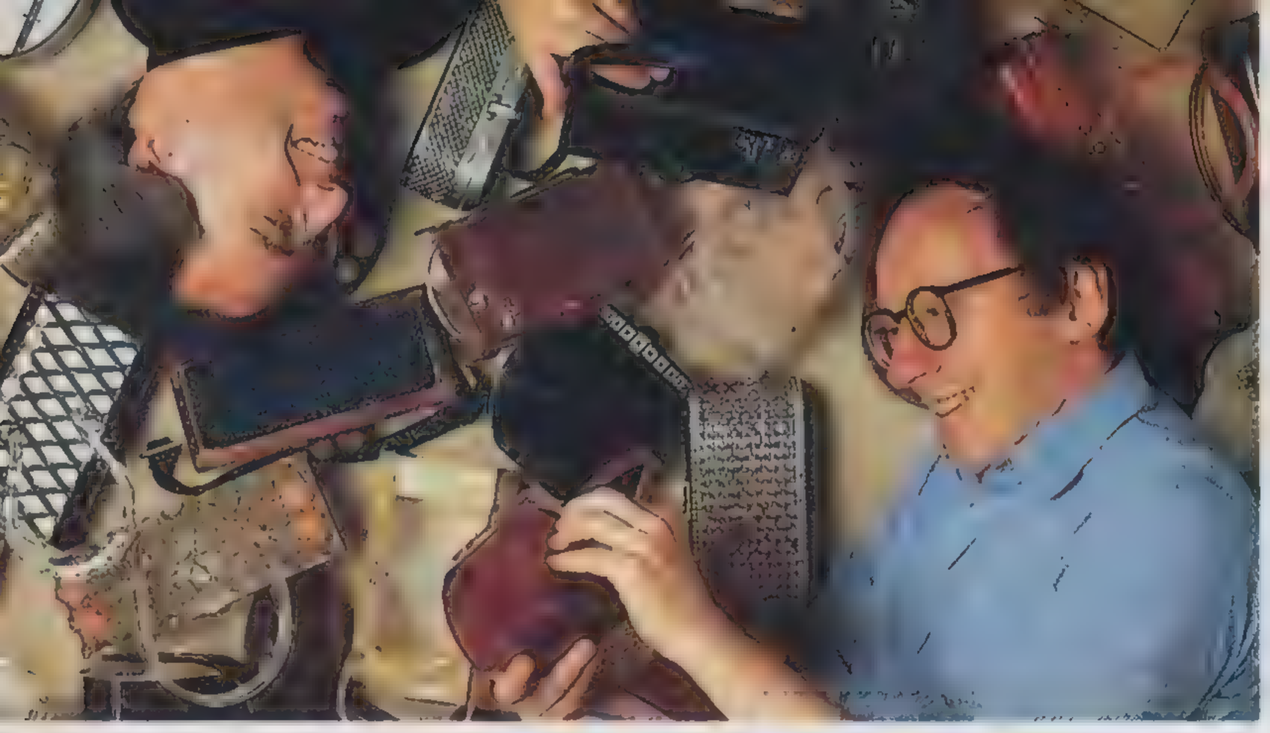
People...books

(Continued from page 302)



Bag men Frank Maresca (*top*) and Robert Gottlieb

Nice bags— how about shoes to match?

Robert Gottlieb and Frank Maresca met while they were out shopping. For handbags. Not just any handbags, mind you. For Gottlieb, editor of the *New Yorker*, and Maresca, an art dealer and fashion photographer, only plastic ones from the 1950s will do. "They're not campy or kitsch," Gottlieb quickly points out. For him and Maresca, these impractical but highly decorative accessories are objets d'art.

The two collectors now own about five hundred handbags, of which Maresca has photographed ninety-four for *A Certain Style: The Art of the Plastic Handbag, 1949-1959*. With a text by Gottlieb, the book is being published by Knopf, where Gottlieb was, until last year, editor-in-chief.

Maresca bought his first plastic handbag at a flea market. "It was a marbleized gray-blue, and it was shaped like the swelling of a woman's stomach when she's three months pregnant," he recalls. "It was wonderful, sensual, anatomical." The woman he was seeing at the time loved his bags. "She began to compete with me," says Maresca. "We'd fight over them."

Things got even more complicated after Maresca met Gottlieb and confessed to owning about one hundred of the handbags. Gottlieb, who'd been collecting them for years, exclaimed, "I want them!" And, adds Maresca, "Bob is used to getting what he wants."

Even if it's another man's handbag. "I had bought one of them for my girlfriend, to make up with her after an argument," recalls Maresca. Unfortunately, he first showed it to Gottlieb. "Bob grabbed it and ran away," Maresca says.

The collection is now perched on glass shelves across the four walls of Gottlieb's bedroom. Rejects are piled on the floor and under his bed. Gottlieb's wife, actress Maria Tucci, does not share his enthusiasm: "Once in a while she pretends to be interested, but she's not fooling anyone." On the other hand, Gottlieb's seventeen-year-old daughter admires the bags. He blanches when asked if she's ever borrowed one for the evening. "Would you take a Vermeer to a nightclub?" he asks.

—DAVID LIDA

GEORGE LANGE

("People" cont. on page 306)

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People...books

(Continued from page 304)

Class of '86: Gucci-Gucci Goo

There's something comforting about the structure of Michael Leahy's *Hard Lessons* (Little, Brown) which follows six seniors at Beverly Hills High School through the 1985-86 school year—from September through graduation day. We know what to expect as the book covers the territory: teen sex, drug and alcohol abuse, abortion, suicide, grades, homosexuality, money, parental neglect, adolescent anomie.

These kids are pretty much the same group that I went to high school with at a place not unlike B.H. High in the early eighties—except that they seem even more body-conscious than they used to be, and the slang they use (the book's only source of amusement) has changed. I especially like how the term "full-on" has replaced "totally" among L.A.'s moneyed and wasted.

Leahy warns us in the introduction that the kids (three boys, three girls) are composites and not real individuals. Basing the book wholly on interviews, which were corroborated by other students, the author, it seems, then shaped

Michael Leahy after school

certain students' personality traits and experiences into a coherent, extremely detailed narrative—much of it told in a flashy novelistic fashion. But if Leahy wasn't at a surfer's party, is the scene he describes authentic? Is Andy's encounter with a girl from Nebraska who wants to be a beautician *real*? There's a particularly ugly bit involving the torture of a rat that seems gratuitous—is it genuine? Is it fiction? The only question that arises from the book is, should composites be used as a journalistic device or only as a fictional one?

The book is finally puzzling because the subject seems stale. This environment has been so well documented by movies, books, and records during the past decade that its look and language and sensibility have seeped into our collective consciousness and although *Hard Lessons* isn't hack work or a rip-off, it lacks the sly, hipster undercurrent that Cameron Crowe brought to similar material in *Fast Times at Ridgemont High*.

So what's Leahy's point? Even having experienced a lot of what the author's composites went through, I'm still not sure. In his introduction, he states that he wants his characters to "convey some sense of what it's like to grow up as an American teenager in the last half of the 1980s." But what is the percentage of teenagers in the country who vacation in Aspen? Who flirt openly with the prospect of dealing cocaine? Who are given BMWs for birthday presents? Who are forced to buy Christmas gifts at Gucci for their mother's new boyfriend?

—BRET EASTON ELLIS

Shorts

The Captain and the Enemy (Viking): Another of Graham Greene's lost souls (alias "Jim"), this time haunted by a stoically depressed woman, a charismatic, scary, elusive man (the Captain), and his own ghostly, loveless self. The drizzle of Jim's life is relieved only by his hunger for adventure, which airlifts the story from cave-dark London to gold-and-drug infested Panama. Vintage (if slightly musty) Greene.

("People" cont. on page 308)

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People...books

(Continued from page 306)

Daddy demon: Philip Guston

Night Studio, by Musa Mayer (Knopf): Life in the shadow of a brilliant and tortured artist-father is no picnic. By telling the story of American painter Philip Guston (who died in 1980)—his demonic fixation with his work and frequent neglect of his family, his rivalries and friendships (including a cat-and-mouse interlude with writer Philip Roth)—his daughter tries to combat the sense of being diminished by his talent and disabled by her unrequited love. Mayer is too keen an observer to wallow much in self-pity: her father's daughter, in fact.

Bernard Shaw: 1, 1856-1898: The Search for Love (Random House): The first of Michael Holroyd's projected three volumes on the gallant, ornery, unsentimental playwright and critic. Shaw's forte was the art of "eternal derision"; his weakness, a failure to love. His childhood in an unnerving ménage-à-trois, his truncated early romances, and his marriage to a woman who knew how to walk away from him are as fascinating to read about as his knight-errant Fabianism and his subversive plays. This biography is already a colossal piece of work.

EDWARD WESTON

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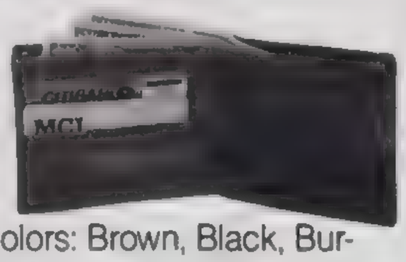

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Law

White supremacy

Is Reagan's Court threatening the fundamentals of civil rights?

BY LINCOLN CAPLAN

The most anticipated case of the upcoming Supreme Court term, which begins in October, was brought by a black woman named Brenda Patterson from North Carolina. In 1972, when she was twenty-five, she went to work as a file clerk for the McLean Credit Union in Winston-Salem. For the next ten years, she was regularly humiliated by a white supervisor who assigned her more work than any of her white colleagues, refused to promote her or tell her about company job openings, and often slurred her race with such remarks as "blacks are known to work slower than whites by nature." In 1982, Brenda Patterson was laid off, and she sued for damages caused by racial harassment.

When Patterson's case reached the Supreme Court last term, the expectation was that her claim would be vindicated. Instead, five justices shocked the legal world by asking the parties to reargue the case and say whether the long-settled precedent on which the Patterson suit rests should be overturned. It was an extraordinary order: the court was giving notice that even well-established law regarding the fundamentals of racial equality is subject to revision at the Court's whim.

The history of the law under which Patterson brought her suit begins with the Civil Rights Act of 1866 that gave everyone in the United States the same right "to make and enforce contracts" as "is enjoyed by white citizens." After the law went on the books, there was disagreement in the courts. Did Congress intend to deal only with "public" conduct or did they mean to outlaw discrimination by "private" parties as well? In 1968, the Supreme Court ruled that it meant the latter, broadly interpreting the law as part of the campaign for racial equality that has been the Court's signal accomplishment this century.

The justices reaffirmed the 1968 reading in 1976, in *Runyon v. McCrary*—making it illegal for private schools to exclude blacks on racial grounds—and they have maintained it in nine decisions since. The centrist Justice John Paul Stevens wrote that the 1968 decision "accords with the prevailing sense of justice today." In eight years, the judgment had become "an important part of the fabric of our law."

In the Patterson case, the trial court in North Carolina and the U.S. Court of Appeals for the Fourth Circuit held that while the ban on private discrimination applies to hiring, promoting, and firing, it does not apply to job terms and conditions or anything influencing them—like racial harassment. Five of the eleven other U.S. circuits have also ruled on the issue, saying the law *does* protect against unequal treatment in job terms and conditions. The most astonishing aspect of the Court's order—to liberals and conservatives—was that it directed the parties to deal with an issue

(Continued on page 316)

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Law

(Continued from page 314)
that neither side had raised.

The Patterson order was a stark act of right-wing judicial activism. According to a nonpartisan coalition known as the Leadership Conference on Civil Rights, it "may go down as the first 'act' of the 'Reagan Court.' " The order could not have been made without Ronald Reagan's appointees, since Justices Sandra Day O'Connor, Antonin Scalia, and Anthony Kennedy made up the majority with Justice Byron White and Chief Justice William Rehnquist, the only dissenters from the *Runyon* ruling. The new majority's activism is what theorists of Reagan Justice have long said is necessary to undo decisions of the "liberal" Warren Court—although the decision under review was made by the right-leaning Burger Court.

Besides the obviously radical result of overturning the only law that prevents the rebirth of private segregated schools, a reversal of *Runyon v. McCrary*—and a dozen years of settled law—would have three very bad consequences. First, it would send a loud signal to white students who hazed blacks at the Citadel in South Carolina—and to other defendants whose pending law suits would be dismissed—that the era of vigilance against racial discrimination is over. Next, it would underscore the vulnerability of Supreme Court rulings on abortion, affirmative action, and other controversial topics. Finally, it might throw future Senate hearings about Supreme Court nominees into constitutional chaos. The Court's reversal would tell senators that politics had pushed aside the formal legal reasoning that once kept shifting majorities of justices from changing legal doctrine whenever they could muster the votes. The Senate might balk at confirming any nominee who didn't pledge to vote as Congress believed key statutes required all justices to do.

The Patterson case has attracted an exceptional mix of friend-of-the-Court briefs urging the justices not to overturn the *Runyon* decision: from a group of prominent historians, from all but three of the state attorneys general, and—last and most significant—from sixty senators and 119 members of the House, organized by Senator Edward Kennedy, Democrat from Massachusetts, and Senator Arlen Specter, Republican from Pennsylvania. To the members, the Court "is calling into question the validity of its [own] interpretation" of the statute "long after Congress has accepted that interpretation and acted affirmatively to build upon it."

Even if the Court does no more than narrow the scope of the law (a so-called "moderate" step that would have been considered extreme before the order to reconsider *Runyon*), the order has very serious consequences. In a passionate dissent, Justice Stevens predicted it will undermine the faith of racial minorities in a "rule of law" guaranteeing them the same right to equality as whites. He also warns that this "harm" may "never be completely undone."

Brenda Patterson is a plaintiff of the Reagan era. She asked the Supreme Court to vindicate her claim, and the Court chose to press its own, turning her case into an excuse to review the soundness of a right that, until then, was an integral part of American law.

Lincoln Caplan *is a staff writer for the* New Yorker.

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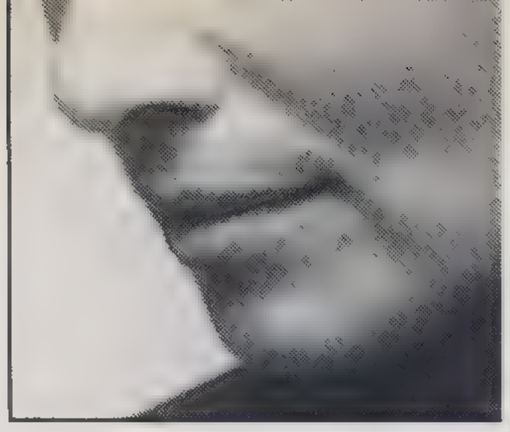

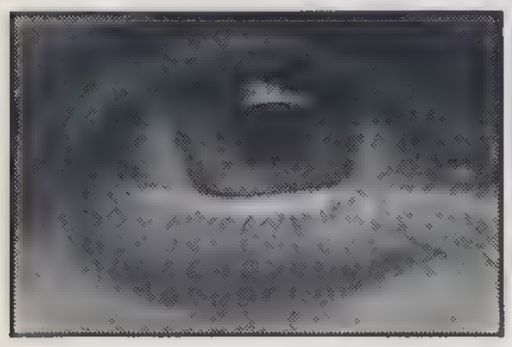

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horoscope

BY ROCKIE GARDINER

OCTOBER'S ASTROLOGICAL WEATHER Sociable, romantic, artistic—this month, Libra's charms are in full swing. Everyday decisions are held in limbo until Mercury turns retrograde on the 20th; significant action is put off until Mars turns around on the 28th. The harmony between couples and coworkers ends and self-interest takes over. This season's battle of the sexes is waged through Halloween.

LIBRA September 23-October 22 For the first three weeks, while Mercury is retrograde in your sign, you may have startling insights into past experiences as well as hear from almost everyone you've ever known. You can successfully mix friends, family, and colleagues the weekend of the 1st and again around the 20th, but leave the week of the 10th free for a spiritual or romantic adventure.

SCORPIO October 23-November 21 A well-placed compliment may help you clinch a financial arrangement. Friends can expand your social horizons around the 9th, but your spouse might balk at the expense. In the last week, you could find yourself suddenly attracted to—or utterly repelled by—a casual acquaintance.

SAGITTARIUS November 22-December 21 Your pursuit of personal happiness could become expensive when indulgent Venus challenges your Jupiter ruler in the first two weeks. The friend who asks for a favor in the third week can be instrumental in enhancing your reputation in the community. As Mars turns direct on the 28th, domestic tranquility may be shaken.

CAPRICORN December 22-January 19 The dry spell for Capricorns may end as Venus showers your Saturn ruler with love in the first week and inundates romantic Neptune in your sign on Columbus Day. Try to keep your mind on business during the third week. Your imagination is unleashed on Halloween—create a glamorous costume.

AQUARIUS January 20-February 18 A platonic friendship can turn into a budding romance in the first week; by the last week, you could be too involved to notice who's being hurt. Mid-month, as Uranus and Saturn join forces, you'll realize that your life's goals are fast becoming a reality. Be patient with a financial matter around the 28th.

PISCES February 19-March 20 This month, Venus in Virgo, your complementary sign, spurs you on to perfection. Be careful when your Neptune ruler is rewarded for this idealistic attitude on Columbus Day, because you may wind up paying dearly for what is ultimately a passing fancy. In the last week, as Mars moves forward in your sign, you may strike out on your own.

ARIES March 21-April 19 An impromptu trip can lift your spirits and change your attitude about romance. Mid-month, your heightened interest in the arts may inspire you to subscribe to a theater or concert series. Postpone making career decisions that require long-term commitment until your Mars ruler turns direct on the 28th.

(Continued on page 324)

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SKIN CARE NEWS: FOCUS ON EYES

Why contact lenses can make your eyes look older.

And what to do about it.

Contact lenses do wonders for your vision, but they can also make your eyes more sensitive to light. So you probably squint more. And you handle the delicate eye area more, inserting and removing your contacts. Are you aware that all that extra squinting and stretching of the thin, fragile skin around your eyes can push and pull you into earlier wrinkling? That's why you need to use a moisturizing eye cream more faithfully than anyone else. But there's a catch. Because your eyes are also more sensitive to irritation, you can't take chances with anything that might cause redness, puffiness, bumps, or tears.

Ophthalmologists and dermatologists agree: don't trade wrinkles for risks. To protect your eyes, find a formula that's proven totally safe, even if it happens to get in your eyes. It should also be balanced to the natural pH of tears, so it won't feel foreign to eyes already made more sensitive by contact lenses. Then to protect your skin, only consider an eye cream that's non-comedogenic. So it won't clog pores or aggravate that especially-vulnerable tissue. And, of course, it should be hypo-allergenic and fragrance-free.

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Could contact lenses lead to earlier wrinkles and crow's feet? Experts say yes, because lens wearers tend to squint more. And handle the eye area more. If you think the problem's too sensitive to touch, here's good news about improving the way you look without risking the way you see.

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ADVERTISEMENT

horoscope

(Continued from page 320)

TAURUS April 20-May 20 Make joint decisions about investments or home improvements during the first ten days when you and your partner are most likely to be in agreement. Around Columbus Day, you may splurge on luxuries the family will not appreciate. While your Venus ruler is under attack in the last week, friends could behave like enemies.

GEMINI May 21-June 21 You'll have greater rapport with your partner in the first week—enjoy it before the chill sets in. The Columbus Day weekend is an excellent time to entertain; when your Mercury ruler joins up with the Libra sun, you're at your witty best. As the month ends, a conflict between career and family could emerge.

CANCER June 22-July 22 Use a bit of charm to eliminate hard feelings when settling an old debt. Keeping up with exuberant friends can strain your budget, and try your patience. Begin that redecorating project around the Libra new moon on the 10th, when your esthetic sense is especially keen. Romance should run smoothly until the end of the month.

LEO July 23-August 22 Use your natural enthusiasm to help sell your creative talents this month. The best time to get your ideas across is the week of the 10th, when your sun ruler meets Mercury; the best time to close the deal is on the 21st. A romance begun early in the month could meet its first test over the weekend of the 29th.

VIRGO August 23-September 22 Venus in your sign focuses your attention on your appearance and on beautifully made objects. However, postpone any major purchases until your Mercury ruler turns direct on the 19th. A romantic fantasy could come true over the Columbus Day weekend, but this idyllic encounter might not survive Halloween. ▽

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EPISODE

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Health

BY MELVA WEBER

When your blood runs cold

If you feel cold a lot, or feel cold when other people don't, you might have your doctor check your blood iron levels. Women who have poor tolerance of low temperatures are likely to be iron-deficient, agreed two separate research teams in studies backed by the U.S. Department of Agriculture. At Pennsylvania State University, research directed by John L. Beard, Ph.D., associate professor of nutrition, found that when anemic women are cold, they produce lower-than-normal levels of thyroid hormone, lowering their metabolic rate. Iron-deficient women use less oxygen, produce less body heat, and feel even colder.

Henry C. Lukaski, Ph.D., Department of Agriculture nutrition researcher at Grand Forks, North Dakota, confirmed the low-iron/cold-body theory. Women volunteers ate a low-iron diet for 80 days. Tested in a cool (64° F) room, they began to shiver after some 80 minutes. Their blood levels of the hormone norepinephrine increased two to three times, showing stress. After one hundred days on an iron-rich diet, the women tolerated the coolness for an average of 92 minutes.

Most women consume less than the recommended amount of dietary iron—18 milligrams daily. High-iron foods include fish, poultry, meat, beans, beets, and green leafy vegetables. Vitamin C aids in absorbing iron, and prescribed iron supplements may restore cold resistance along with the body's iron stores.

Breathing free

Mechanical ventilation keeps critically ill patients alive when injury or disease reduces breathing ability. But it's often a difficult job to help the patients resume natural breathing, to wean them from physiological and psychological dependence on the ventilator. At St. Louis University School of Medicine in St. Louis, Jerome E. Holliday, Ph.D., reports success using biofeedback techniques, in which the patient works with electronic feedback signals that show when progress is being made in the rebreathing process. These techniques seem to relieve the anxiety patients often feel in beginning to breathe on their own. Comparing biofeedback training with standard weaning techniques, Dr. Holliday's group shortened the mean days on the ventilator to 20.6, while nonbiofeedback patients required 32.6 ventilator days. In addition, biofeedback patients were able to inhale more air with each breath. To use biofeedback training, patients must be clearheaded and able to see or hear. Dr. Holliday says that 75 percent of ventilator patients could handle the training.

Early Pill use, later cancer?

Strike off one worry item if you started using oral contraceptives early in life and are wondering whether this will increase your chances of breast cancer in middle age. There's no evidence of such a latent effect, says a government study of more than nine thousand women. Moreover, they say, use of oral contraceptives reduces risk of ovarian cancer and protects against endometrial cancer, both of which are, like many breast cancers, hormone-related. While doctors cannot rule out all possible increased risk after a very long latent interval, they believe most adverse effects would have been revealed within fifteen years of starting the Pill.

Drugs and gallstones

Do medicines that lower blood cholesterol and fat cause gallstones? Researchers in Syracuse, New York, checked patients by gallbladder sonography before they entered a lipid-lowering drug trial. David T. Nash, M.D., and Mark Levinsohn, M.D., found that about three out of ten people with high cholesterol also had silent gallstones. Only 10 to 12 percent of those with normal blood lipid levels have these gallstones. Thus the cholesterol-lowering drugs may not be culprits; among people with high cholesterol levels, the stones are probably already there.

Heart attack: the three-day recovery

Thirty years ago, heart patients commonly were kept in the hospital with highly restricted physical activity for as long as seven weeks. Today, doctors consider sending some patients home much sooner, since advances in speedy medication and treatment (such as techniques for opening clogged arterial passages) have produced the possibility for safely discharging some patients as early as day three. In addition, the benefits and safety of more quickly resumed physical activity have been established.

Eric J. Topol, M.D., and his colleagues at the University of Michigan Medical Center in Ann Arbor recently reported their study, which compared three-day release with conventional, or seven-to-ten-day, release in patients with uncomplicated myocardial infarction. At six-month follow-up, there were no deaths or aneurysms in either group; incidences of other problems were similar in both groups. Similar numbers in both groups returned to work, but early-discharge patients were back in about forty days, while conventional discharge patients returned to work in about sixty days.

Both Dr. Topol and Gregory D. Curfman, M.D., deputy editor of *The New England Journal of Medicine*, where study results were published, warn that the safety of a three-day hospital stay must be confirmed by larger clinical trials.

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HOSIERY

Health

Invasion of the body snatchers

fetal rights vs. mothers' rights

By RONNI SANDROFF

The baby and mother were almost certain to die unless a cesarean section was performed. But the mother was part of a small fundamentalist sect that prohibited surgery. And she was surrounded by family members who told her, "You can't have a cesarean section. Even if the baby dies, it's OK."

It was not OK with the doctor in charge, Mary Jo O'Sullivan, M.D., professor of obstetrics and gynecology at the University of Miami School of Medicine. "The baby's head was way too large. Without a c-section the only way to get the baby out would be to wait until it died and take it apart, piece by piece. I just couldn't do that. Nor was anyone else at the hospital willing to do it."

Dr. O'Sullivan finally took the matter to court, petitioning for the right to override the mother's decision. The court ordered a cesarean, but Dr. O'Sullivan was still uncomfortable about forcing surgery.

"To my surprise, when I showed the patient the court order, she seemed relieved that the decision was out of her hands," says Dr. O'Sullivan.

The story had a happy ending—mother, baby, and doctor are doing fine—but cases like this are causing alarm among civil libertarians and feminists. "The courts have no business in the delivery room," insists George Annas, professor of Health Law at Boston University School of Public Health. "Competent adults have the right to refuse even lifesaving treatment."

And it's irrelevant that, in this case, the mother turned out to be grateful to have the court decide, says Nancy Milliken, M.D., who recently cowrote a critique of cases of court-ordered surgery in the *Journal of the American Medical Association:* "Individuals can't have it both ways. We can't say: we want the right to make our own health decisions and then turn around and expect the doctor to *make us* do what's good for us."

Though the number of court-ordered cesareans is small, each one symbolizes a disturbing trend—the encroachment on the rights of the pregnant woman; the view of her as the "jar" or "container" of the next generation. In Wisconsin, for example, a sixteen-year-old pregnant girl was held in detention for her "lack [of] motivation or ability to seek prenatal care." In Michigan and Illinois, courts have permitted the child to sue its mother for damaging it during pregnancy. And, in a number of states, legislation has been introduced to expand the laws on child abuse to cover the fetus. This would permit after-the-fact prosecution of women who do anything during pregnancy (smoke, drink, use drugs, refuse treatment) that damages the offspring.

Public support for measures of this kind is surprisingly strong. A recent Gallup poll found that almost half of those surveyed agreed that a woman should be legally liable for damaging her child by drinking or smoking during pregnancy. People were about equally split on whether a woman should be held liable for refusing a cesarean.

Doctors are no more in agreement than the general public. The reason for the dissension is that our technological prowess has leapt ahead of our ethical and legal thinking. In the past, obstetricians had one patient: the mother. But new technology has opened up a much greater window on what's going on with the fetus throughout gestation.

"We're now taking care of premature infants at twenty-six, twenty-seven, twenty-eight weeks," explains Dr. Milliken. "So we're starting to devise treatments for fetuses as separate patients."

But the interests of the fetus are sometimes in conflict with the interests or desires of the mother—if a mother disagrees with medical advice or is reckless about how her actions affect the unborn child. In these cases, who is to defend the "rights" of the fetus?

Most experts hold that its physical location makes it impossible for a fetus to have rights: An unborn child cannot be treated without invading the body of its mother and severely affecting her freedom of movement, privacy, and health. Until a baby is born, they argue, it has no more independent rights than any other organ in the mother's body.

"On the one hand the interest in fetal rights is new," says Lynn Paltrow, staff counsel for the American Civil Liberties Union Reproductive Freedom Project. "On the other, it is simply a reflection of a historical trend to limit women's rights based on their reproductive ability."

Today, the question is whether our new understanding of gestation creates a need for special legislation to protect the interests of the fetus. The legions of infants born deformed, mentally retarded, or addicted to drugs are a burden to society as a whole as well as the individual parents.

John A. Robertson, a law professor at the University of Texas at Austin who did some of the earliest ethical work on fetal blood transfusions, believes we can take a stance against prenatal injury of a child who will be carried to term without diminishing a woman's right to abortion: "The rights of the actual offspring to be free of prenatally-caused harm, rather than the right of the fetus to complete gestation, is at question."

Dr. Milliken, however, believes that the whole concept of fetal rights is unnecessary and has terrific potential for harm: "My impression is that there are very few women who do not undertake tremendous sacrifice for their fetuses."

New York City Civil Court

Judge Margaret Taylor confesses she never thought about having to intervene in the interests of the fetus until 1980, when doctors at St. Vincent's Hospital petitioned her for a c-section order for a thirty-year-old, indigent woman who had borne nine children. The doctors had found that the umbilical cord was wrapped around the fetus's neck and felt it was in danger of being born brain-damaged.

Judge Taylor visited the patient in the hospital to hear her side of the story. "She was a poor woman and women in her neighborhood had not done well after cesarean sections. The hospital was trying to pressure her. I tried to tell her that if she had a brain-damaged child, her whole family would suffer. She said that nature makes these choices. I couldn't convince her. I couldn't see subjecting her to possible death for someone who's not even born yet. It's been held unreasonable to subject an accused criminal to surgery to find a bullet for evidence. If that's unreasonable, this certainly is."

Are the new advances in birth technology turning women into baby factories? Whose life is it anyway?

Judge Taylor refused to grant the order, then spent "the worst two hours of my life," waiting for the child to be born. To the doctors', but not the mother's, surprise, the vaginal birth resulted in a healthy baby.

Outcomes where the mother's decision proves correct are not rare. In six of eleven cases of requests for court-ordered cesareans, the women went on to successful vaginal births, according to a study by lawyer Janet Gallagher. Many critics accuse doctors of favoring cesarean deliveries because they generate higher fees and reduce the likelihood of malpractice suits.

Even when medical decisions are made solely for clinical reasons, they often involve playing the odds—and losing. In the 1950s, doctors urged many women to take diethylstilbestrol (DES) to prevent miscarriages. The resulting daughters have since been found to have a higher risk of cervical cancer. "Now we know that the women who refused treatment were wiser," says Lynn Paltrow. "We have to let decision-making rest with the woman. If someone is going to make a mistake, it has to be her. The real conflict is not over fetal rights, but doctors' rights—they think they should be the ones to decide."

A frightening example of what can happen when the fetus's rights are put over the mother's is the case of Pamela Stewart, a poor California woman who was arrested in San Diego months after she bore a severely brain-damaged infant who died about six weeks after birth. The deputy district attorney said Stewart was responsible since "she didn't follow through on medical advice." The charge was based on a California statute that makes it a crime to "willfully omit" necessary support, including medical care, for a child or fetus.

Stewart had been through a dangerous pregnancy, marked by placenta previa, a condition that can threaten the life of the mother and fetus. Her doctor told her to seek attention immediately if she started to hemorrhage, but Stewart allegedly bled for several hours before going to the hospital. She also violated medical advice during pregnancy by having sexual intercourse with her husband, smoking marijuana, and taking amphetamines.

But Stewart's living conditions were exceedingly difficult. She lived with her two children and husband first in a single hotel room and then with her mother-in-law in a mobile home. Neighbors said the police had been called ten to fifteen times in one year to control the husband's beatings of his wife and mother.

All of this, plus reports on Stewart's sexual life, were reviewed in great detail in the *(Continued on page 332)*

The hazards of pregnancy:

what you really have to worry about

By HUGH DRUMMOND, M.D.

As might be expected in this society of endless contradiction, mothers-to-be are subjected to a curious double bind. Their physicians frequently tell them, "Don't worry so much" at the same time that they're urging amniocentesis, ultrasound, electronic fetal monitoring, c-sections and other high-tech medical interventions—all of which imply a great likelihood of damage.

I too would like to be able to say, "Don't worry"; unfortunately, a certain amount of anticipatory anxiety is called for. Despite (and in part because of) the wonders of neonatal technology, prenatal screening, and genetic engineering, some common birth defects (such as several different cardiac defects, and cerebral palsy) are increasing in frequency. And while infant mortality rates (except for a recent turnaround) have generally fallen during the last generation—largely because of an increased survival of very low birth-weight infants—many more infants survive with neurological disability. The rates of prematurity and low birth weight have not fallen; of the ten most industrialized nations in the world, the United States is second only to Hungary in the frequency of babies born too small or too early.

Of course, most of the popular and much of the professional literature conveys the message that with the right mix of love and determination the problems of a congenitally damaged infant can be reduced or overcome. There is even a "this can bring a family closer together" ideology among some sectors of society. My own research and experience and a review of the scientific literature demonstrate this to be tragically untrue. The stresses on family life (as indicated by a high divorce rate), the inadequacies of professional services, and the despair of endless burdens are the realities of having a handicapped child.

So what is the mother-to-be to do? Should she focus on the soapbox pictures of idyllic motherhood and refuse to worry or should she live as if she were carrying a chiffon pie through a mine field? To the extent that individual choices may help reduce the *(Continued on page 334)*

Birth defects: three causes

- *Chromosomal irregularity*: a disturbance in the number or structure of chromosomes that affects the child's development (such as Down's syndrome).
- *Mutagens*: environmental substances that disturb the genetic information encoded within the chromosomes.
- *Teratogens*: the most common cause of birth defects, these environmental substances directly affect the development of fetal organs without a genetic influence. Examples include thalidomide (which results in an absence or deformation of limbs), lead, alcohol, tranquilizers, and many other medications. When several different teratogens are present during a pregnancy the combined effect (synergy) is greater than the sum of the individual ones. For example, malnutrition can exaggerate the damage of exposure to lead, cigarette smoking, or alcohol consumption. Each increases the destructiveness of the other, creating a kind of whirlpool effect.

Health

(Continued from page 331)
media, causing public outrage and debate. The charges against her were dismissed in February 1987. The court found that the California child-support statute did not apply, but it left open the future enactment of such a law.

A potent argument against forcing women to do what the doctor says is right for their unborn children is that such measures will be used almost exclusively against poor and minority women. As Judge Taylor puts it: "Who would ask a judge to order Happy Rockefeller to have a cesarean?" Fear of prosecution might encourage poor and drug-addicted women to avoid prenatal care altogether.

"There's a terrible irony in mandating the mother's actions surrounding birth while not offering money for prenatal care for poor women, or child care, housing, and health care for poor children after birth," Judge Taylor says.

Some experts do support prosecution of women who damage their offspring: let them make their decisions, the argument goes, but hold them responsible for reckless behavior. "When a woman chooses to carry the baby, rather than abort, society can take the position that she should abide by certain standards during her pregnancy," says ethicist John Robertson. The standards, presumably, will be set by medical experts.

The turmoil over forced cesareans is likely to subside as physicians and the public become more accustomed to making decisions amid the wealth of new knowledge about fetal development. But in the meantime, pregnant women are being bullied—by everyone from waiters who question a request for a glass of wine to employers who want to decide if it's in the best interests of the fetus for mothers not to work during pregnancy.

The absurdity of letting future parenthood infringe on an individual's freedom becomes clearest if we imagine applying it to men. There's some evidence, for example, that fathers who drink heavily during the month of conception have children with lower birth weights, regardless of whether or not the mother drinks. And it's possible that a father's smoking or drug use also influences the baby's condition at birth. Does this mean we should consider preventive detention, or sterilization, of men who persist in bad habits? Should we create a pregnancy police to visit the bedrooms of prospective parents? Insist that prospective parents be examined and licensed before having a child?

The alternative is to rely on education and parental good will, and accept the fact that parents are no more perfect than doctors, judges, and the rest of society. As law clerk and ethicist Dawn Johnsen puts it: "The state should not try to transform pregnant women into ideal baby-making machines."

Ronni Sandroff *writes often on health care and careers.*

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Health

(Continued from page 331)
hazards of pregnancy, here are some things to consider.

—Despite prenatal screening and ultrasound, the risks involved during a first pregnancy increase dramatically with age, which is why becoming pregnant before thirty-five is recommended.

—Oral contraceptives and spermicidal jellies are weak *teratogens* (see "Birth defects," page 331), especially when combined with other risk factors (like cigarette smoking). The most prudent course is to use a different form of birth control, such as condoms, for at least six months before trying to get pregnant.

—Correlations between pregnancy complications and the timing of delivery indicate that it is best to conceive in autumn to avoid intense heat during the first trimester and winter viruses during the last.

—Avoiding foods and beverages that have teratogenic influences is one way to control the whirlpool of synergistic effects (see "Birth defects," page 331) these substances can have on each other. These include drinks with caffeine (coffee, tea, cola), decaffeinated beverages (which are often prepared with organic solvents), aspirin, alcohol, cigarettes, salt, food with additives, artificial coloring, or MSG, and undercooked meats (a source of toxoplasmosis). Likewise, handling kitty litter is another source of exposure to toxoplasmosis.

—Nearly every drug listed in the *Physician's Desk Reference* is potentially or actually hazardous to the human fetus. Drug companies (which provide these statements) often report, demurely, that "the safety of the drug during pregnancy has not been established" and physicians should "consider carefully the benefits and risks" of its use. Skepticism on your part about using a prescribed medication may help your doctor consider the risks more carefully.

—There is still insufficient evidence to ensure that it is safe to get very close to microwave ovens, visual display terminals, and color television sets—but the microwaves around radar facilities are certainly hazardous. And the cosmic waves and solar flares at high altitudes would suggest as little jet-setting as possible.

—Pesticides, herbicides, and fungicides (all potentially teratogenic and mutagenic) are found high in the food chain. Since animals' organs (such as liver and kidneys) and fat deposits tend to be the places where such poisons are filtered, concentrated, and stored, it is best to limit consumption of high-fat dairy products and visceral meats.

—Any dietary supplement more potent than a daily multivitamin pill is unnecessary, and at too-high doses, some, such as Vitamin A, may be teratogenic.

—Occupational teratogenic hazards—all to be avoided—include automobile exhaust fumes, dry cleaning fluid, aerosol hairsprays, and dyes.

—Moderation in everything, including sunlight, heat, exercise, and sex, is recommended, particularly during the last trimester.

There is a sad and desperate quality to all this monastic advice: some wag once said that the history of technology is the history of the invention of hammers and the subsequent search for heads to bang. Has our very inventiveness become our worst enemy? We can send people to the moon and tell the time to a thousandth of a second and direct dial to Tahiti and eat strawberries in March as if we were gods. But we have created an environment dangerous to the human fetus.

Hugh Drummond, M.D., *a clinical psychiatrist, writes frequently about health issues.*

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mind Health

BY CAROL TAVRIS, Ph.D.

Personality—is it all in your genes?

You might think that people could agree that everyone is a product of both heredity and environment, but the origin-of-personality debate persists. Now, two lines of research are adding controversial evidence to the heredity side of the equation.

Does personality change with age? As part of the Baltimore Longitudinal Study of Aging, Paul T. Costa, Jr., Ph.D., and Robert R. McCrae, Ph.D., both of the Gerontology Research Center of The National Institute on Aging, have been exploring the dimensions of personality that seem to be particularly stable after age thirty. They have identified five key personality traits—extroversion, neuroticism, openness to experience (including curiosity and need for variety), agreeableness, and conscientiousness—that seem impervious to aging, experience, or even emotional maturation.

Of course, because most personality tests are self-administered, it is possible that they do not measure the stability of personality but the stability of one's self-concept. To examine this possibility, Costa and McCrae also asked spouses to rate each other's traits and again found strong consistency over time. These five central traits, they conclude, are "still stable after all these years."

The genetics of personality. The main ingredients of personality may be constant, but why—genetics or environment? In a bombshell study published recently, Auke Tellegen, Ph.D., and a research team at the University of Minnesota report that environment counts for almost nothing in the development of key personality traits, including the "big five."

These results are based on the Minnesota Twin Study, a project that has been studying identical and fraternal twins—some reared together and some apart—from 1970 to 1986. Over the years, Tellegen and his team have been giving the twins personality inventories and examining the relative contribution to personality of genetics, shared family environment, and "unshared environment," a grab-bag category that includes an individual's unique experiences, perceptions, and mood fluctuations, as well as errors in measurement. They found that about half of the diversity in personality can be attributed to genetics, and most of the rest comes from the idiosyncratic category.

"The Minnesota Twin Study reminds us that people are not made of Play-Doh, squished into any shape by any environment," says Carole Wade, Ph.D., of the College of Marin, who has been reviewing the research on genetics and personality. "But it is equally ludicrous to conclude that environment counts for nothing." Moreover, some traits, such as self-esteem and achievement motivation, do change over time. Even traits that do have a heritable component, such as aggression, are not necessarily fixed for life: many aggressive little boys grow into unaggressive men, and many aggressive young men become gentler with age. So although researchers long to separate heredity from environment for scientific purity, the question may never be resolved.

Love & divorce

Many recently divorced people are often surprised to find that they feel drawn to their ex-spouse and depressed at the loss of the marriage. According to William H. Berman, Ph.D., of New York Hospital-Cornell Medical Center, these are normal reactions, a sign of separation from a person to whom one has been strongly—even miserably—attached. But is it helpful or harmful to dwell on these feelings? Berman interviewed sixty women, ages twenty-two to fifty-five, who had been separated for less than three years. He asked some to recall a loving situation with the ex-spouse, some to recall a hostile conflict, and a control group to think about a loving exchange with a friend. Surprisingly, the women who recalled happy experiences were the ones who ruminated about their ex-husbands. The happy memories evoked feelings of "residual attachment," Berman believes, producing intrusive thoughts about loss of love—which did not happen with the other two groups. This does not mean that divorcing couples should wallow in rage and recriminations, says Berman. But they will need to transcend not only the hate and anger of separation, but also the feelings of love and loss.

Sex: saying no when you mean yes

Much has been written about women who say yes when they mean no: women who agree to sex because they are afraid of losing their partners if they don't go along. Now, two psychologists have examined the comparable dilemma: women who offer token resistance to sex—saying no when they mean yes.

Charlene L. Muehlenhard, Ph.D., of Texas A&M University and Lisa C. Hollabaugh of Southern Illinois University surveyed 610 young women, asking them whether and why they had ever played the naysaying game. Nearly 40 percent said they had, for one of three reasons. Some had manipulative motives: they wanted to "get back at him" or to be "the one in control"; or they were playing games ("I wanted him to beg"). For a second group, the reasons were associated with physical or religious inhibitions. The largest group, however, had practical reasons for saying no when they meant yes—they were worried about becoming pregnant or getting a sexually transmitted disease. Others were afraid of appearing promiscuous or "too aggressive or eager." Token resistance, the researchers say, is a rational response to the double standard at Texas A&M (and elsewhere), where men are *inclined to think a woman who says yes and means yes is promiscuous and aggressive.*

Muehlenhard and Hollabaugh lament the bind that traps women into saying no when they mean yes. It makes women both appear and think of themselves as manipulative. And, they fear, it confuses men, who can't tell the difference between a no that means "never" and a no that means "try again."

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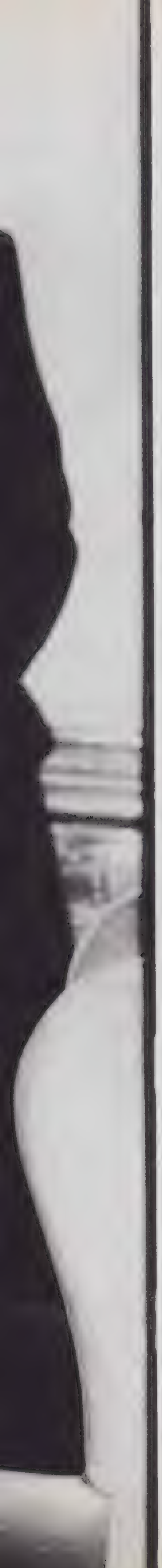

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Well-being

Detecting osteoporosis: A computerized image (such as the one of the spine, *right*) helps detect bone loss. *Below:* Videotaping may, one day, become standard operating procedure.

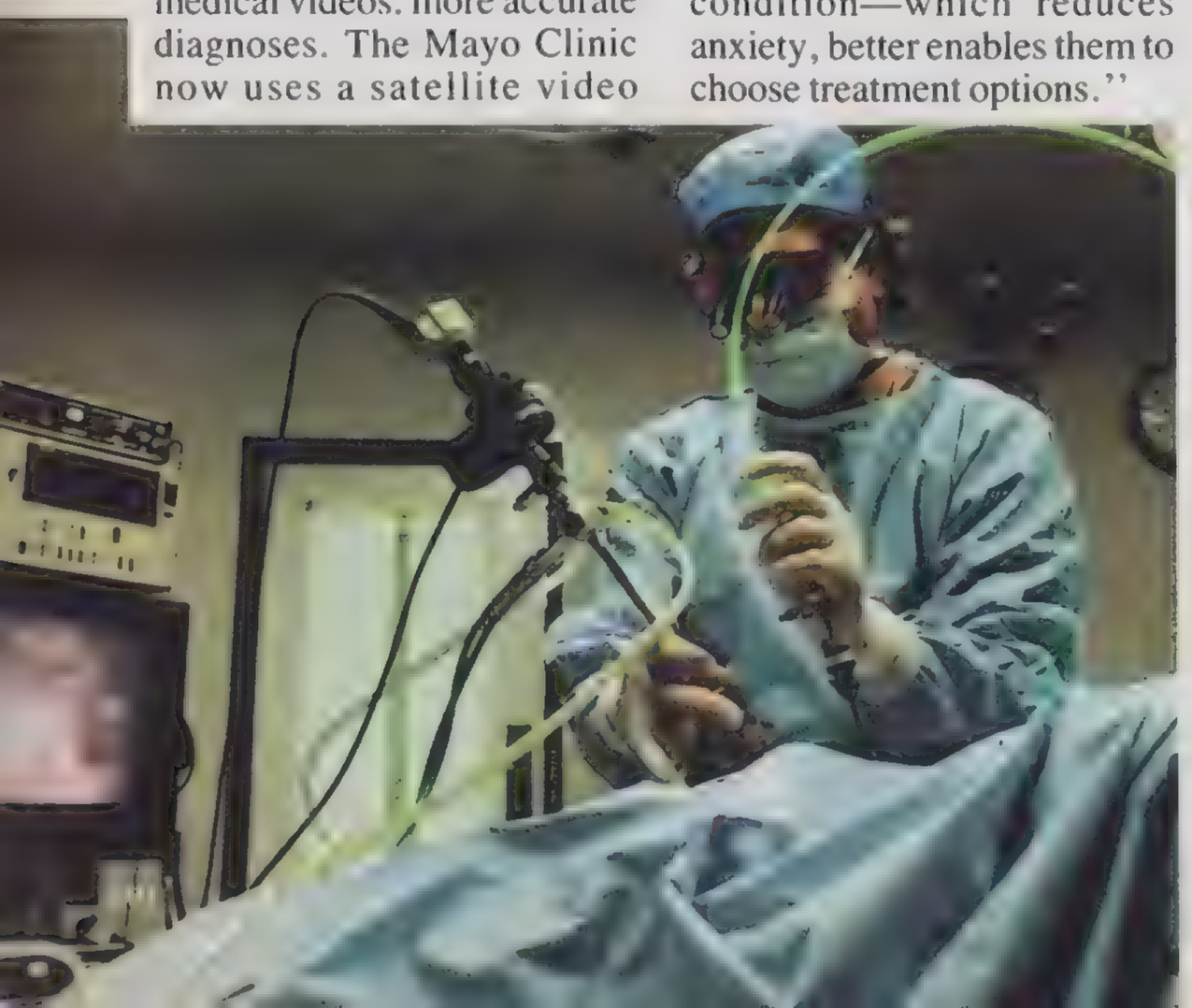
Medical TV

Video cameras have become the newest tool in the growing world of high-tech medicine. Today, doctors videotape consultations, physical exams, even surgery. But not all medical videos may be in a patient's interest.

"One reason to videotape a medical consultation or surgery is that such a tape can protect a physician in the event of a malpractice suit," says Joseph F. Fennelly, M.D., assistant professor of internal medicine at Columbia University College of Physicians and Surgeons and a member of the New Jersey State Bioethics Commission. "It also seems possible that having a video camera in the operating room could distract the physician and impair his judgment." According to the American Medical Association, most physicians get patients' consent before filming.

One possible advantage of medical videos: more accurate diagnoses. The Mayo Clinic now uses a satellite video communications system that allows a doctor to examine a patient at a Mayo Clinic in Jacksonville, Florida, or Scottsdale, Arizona, while getting an instant second opinion from an expert at the original clinic in Rochester, Minnesota. Teleconferences enable doctors to demonstrate new surgical techniques to faraway colleagues.

Some doctors believe videos serve as more accurate records than conventional written post-surgery reports. "If a patient has a change in her condition months after surgery, we can go back and look at the film of that surgery and gain a better understanding of how and why the condition has progressed and what to consider as future treatment," says Daniel Stein, M.D., founder of the Stein Women's Center in St. Petersburg, Florida. "When I tape procedures that don't involve incisions, I give patients the option of viewing the film; they gain a greater understanding of their condition—which reduces anxiety, better enables them to choose treatment options."



Losing bone

Today, up to thirty-five million American women have osteoporosis, and women's fears of having the disease have escalated. One result: About five hundred U.S. clinics offer screening for bone loss. The tests range from measurements of wrist bone (considered least accurate) to more accurate but costly total-body computer scans.

Critics of these tests warn of possible exploitation of women who are at low risk, yet are willing to pay high testing costs out of fear of osteoporosis. Other experts feel that bone screening, used on high-risk women, can be the first step in successful prevention of osteoporosis. "By measuring peak bone mass before and after menopause, you can get a better idea of bone-loss rate, which can help you decide whether to treat a woman with estrogen," says Conrad Johnston, M.D., director, division of endocrinology and metabolism, Indiana University School of Medicine.

Even young women with certain risk factors—such as premature cessation of menstrual periods, a heavy smoking habit, or a strong family or personal history of bone fractures—may want to consider bone screening tests. "Women build bone mass up to age thirty-five," says Louis V. Avioli, M.D., Shoenberg Professor of Medicine, Washington University School of Medicine; director, division of bone and mineral diseases, Jewish Hospital of St. Louis. "If a high-risk woman in her twenties has her bones tested, and the bone mass proves to be lower than normal, that might be just the incentive she needs to stop smoking, to eat a calcium-rich diet, to exercise—steps that could build bone mass, help to protect against disease."

(*"Well-being" cont. on p. 343*)

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Medicine: male bias?

Not only have most large fitness studies been biased toward men; but the gender gap exists in medical research as well—and women's health needs have been largely ignored.

Does medical treatment reflect a male bias? Most medical research, in fact, is conducted by men, often using predominantly male subjects—even when studies concern diseases affecting both sexes.

One example: available information about cardiovascular disease—the nation's number-one killer of men *and* women—is derived mostly from all-male studies.

"Many doctors have shaped treatment on the assumption that the results of these studies apply to women as well, which is not always true," says Paul Marantz, M.D., M.P.H., assistant professor of medicine and epidemiology, Albert Einstein College of Medicine.

Both men and women with mildly elevated blood pressure are often given antihypertensive drugs—which may have serious side effects—even though recent research raises doubts whether these drugs will prolong women's lives. Similarly, though research on coronary bypass surgery has mainly focused on men, women with diseased hearts are sometimes advised to undergo the procedure.

Because male researchers tend to study diseases that affect men, women's diseases don't get enough research attention, says Susan Love, M.D., assistant clinical professor of surgery, Harvard Medical School, and director of the Faulkner Breast Center, Boston. "While millions have been spent studying prevention of heart disease, little has been done to find out how to reduce breast cancer risk, despite the disease's epidemic occurrence."

Male bias also may explain the trend toward treating women's reproductive diseases by surgery, even when less radical treatment may be available. "American medicine displays a lack of empathy for women. Many doctors perform hysterectomies to cure relatively mild disease and, in addition, may take out undiseased ovaries to reduce cancer risk. I seriously doubt whether any doctor would recommend removing a man's testicles to prevent disease," says Lynn Payer, author of *Medicine & Culture* (Henry Holt and Co.).

Payer believes that at the heart of the problem is the authoritarian philosophy of many doctors, who tend to dictate the treatment they judge best—rather than helping women to weigh options and to decide for themselves.

JERRY WACHTER/Focus on Sports

Dieting via soda

Americans' consumption of diet sodas has tripled in the last decade; and while questions linger about the safety of consuming sugar substitutes, many women have a more immediate concern: will diet soft drinks help them lose weight? Reports are mixed. A large study by the American Cancer Society showed that women who drank diet sodas were more likely to gain weight than non-soda drinkers.

Some studies that do show that low-calorie soft drinks can help a person diet share one common factor: Subjects were unaware of the sugar substitutes. Researchers believe that when people knowingly consume artificial sweeteners, they may think they've earned a piece of cake, for example, because they've saved so many calories with a diet soda.

"If someone normally drinks large quantities of soda and then switches to diet soda, the decrease in calories could make a difference if that were their only diet change," says Robert F. Kushner, M.D., director of the University of Chicago's Nutrition and Weight Control Clinic. "But people often compensate by substituting other sweet or high-calorie foods." A much better weight-control option: replacing soda with skim milk, or even plain water. ("*Well-being*" *continued on page 344*)

Decoding food labels

BY JUDITH S. STERN, SC.D.

As Americans endeavor to become consummate health consumers, food manufacturers are cashing in by touting their products as "healthier" than the competition. As a result, food labels are now more confusing than ever, weighed down by such ambiguous terms as "natural," "light," and "cholesterol-free." Although you don't need a degree in nutrition to decipher labels, you should pay close attention to the fine print. One reason: The Food and Drug Administration (FDA) regulates some but not all terms used on labels.

Good enough?

Today, all processed foods have a list of ingredients by weight (from highest to lowest). Fortified foods and those with nutritional claims must include calories per serving; grams of protein, carbohydrates, fat, and sodium; as well as percentages of the Recommended Daily Allowance (RDA) for protein, vitamins (specifically, A, C, thiamine, riboflavin, niacin), calcium, and iron. Listings for fiber and other nutrients are optional unless specific claims are made.

Certain terms are also subject to government regulation. Foods labeled "reduced calorie" must have at least one-third fewer calories than similar foods in which calories are not reduced. In order to be labeled "low calorie," foods cannot contain more than forty calories per serving, nor have more than .4 calories per gram. A typical dieter's blue-cheese salad dressing with 40 calories per tablespoon (2.5 calories per gram) cannot be called "low calorie"; it can be called "reduced calorie" since regular blue cheese dressing has about 75 calories per tablespoon.

Deciphering a food's label is tricky business: "low-calorie" doesn't mean low fat; "natural" can mean just about anything.

Sodium terms are as complicated. "Reduced sodium" means a food has been processed to reduce the usual level of sodium by 75 percent; "low sodium" means the product contains 140 mg. or less per serving; "very low sodium" has 35 mg. or less; and "sodium free" has less than five mg. per serving. Finally, there's "unsalted," meaning a food that normally contains salt has been processed without it. But beware: Even when labeled "unsalted," a product may still have a high sodium level if it includes other sodium-containing ingredients such as baking soda (sodium bicarbonate) and MSG (monosodium glutamate).

What is "lite"?

If confusion seems to run rampant over government-regulated terms, chaos reigns regarding those unsupervised by the FDA. Take, for example, the use of "lite" and "light": Both Mrs. Paul's Light Fillets of Sole and Van de Kamp's Sole—lightly breaded fillets—contain fewer than 300 calories per serving; but a good percentage (38 and 56 respectively) of those calories are from fat, way above the American Heart As- *(Continued on page 346)*

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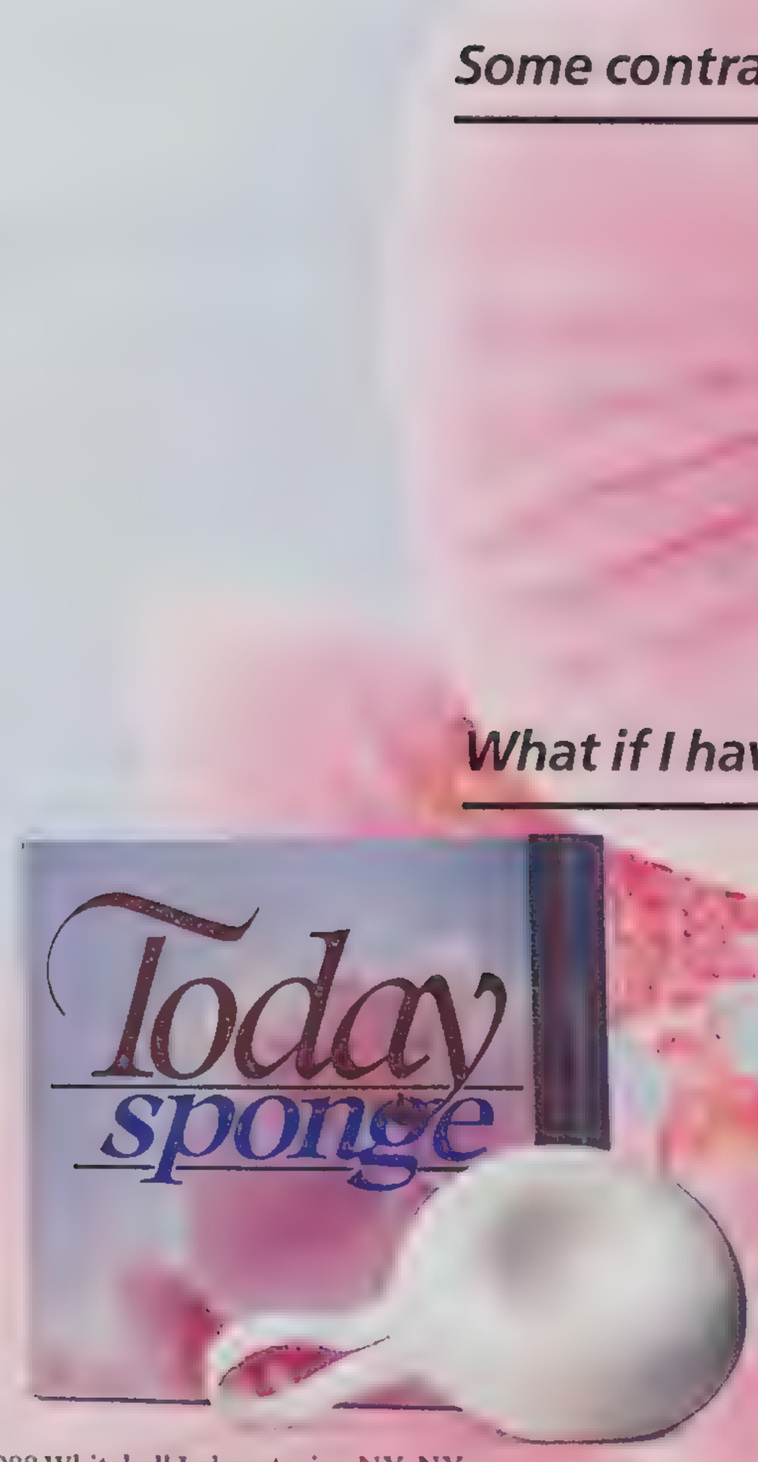

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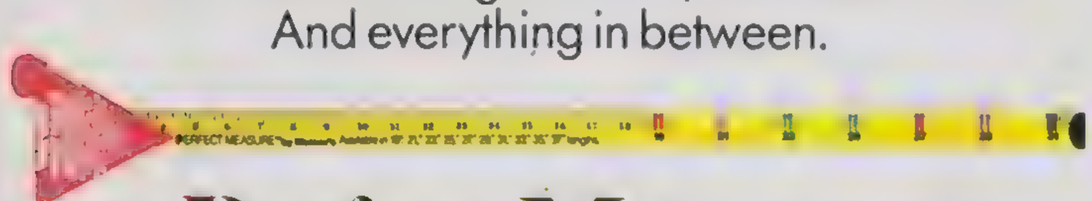

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Well-being/diet

(Continued from page 344)
sociation's recommendations.

Adding to the confusion: "Lite" or "light" can also refer to color, density, texture, or taste. Bertolli's Extra Light 100 percent Pure Olive Oil is lighter only in color and taste. In an effort to clarify at least one point of contention, Tennessee Congressman Jim Cooper has introduced legislation limiting the use of the term "lite" to only those products where calories, fat, or sodium are reduced by one-third.

Fat phrases

Similar confusion surrounds products claimed to be low in fat. The label of Louis Rich's Turkey Franks states they are 80 percent fat-free. While it's true that turkey franks have less fat than those made from beef or pork, these franks still derive about 80 percent of their calories from fat, only 20 percent from protein. The claim is technically true: franks can be as much as 80 percent fat-free *by weight*, as a substantial amount of the weight of franks is water.

The FDA also allows 2 percent milk to be called "low fat," despite the fact that one serving contains nearly 20 percent fat by dry weight. Both the National Heart, Lung and Blood Institute and the American Heart Association state that 2 percent milk should be avoided by consumers trying to reduce fat intake. Recently, the Center for Science in the Public Interest petitioned the FDA to prohibit the use of "low fat" on 2 percent milk; the FDA has yet to respond.

Cholesterol

Meanwhile, the FDA has proposed the following definitions: for "low cholesterol," less than 20 mg. per serving; "cholesterol free," less than 2 mg. per serving; and "cholesterol reduced," by 75 percent. However, since cholesterol comes only from animal products, these claims can still be used on vegetable products high in saturated fats. Such products may, in fact, be cholesterol-free, but they can contribute to increased blood cholesterol levels. For example, some tropical oils such as palm, palm kernel, and coconut oils are even higher in saturated fatty acids than pure lard. Under current "multiple-choice labeling," a consumer is often told that a product *may* contain a tropical oil. A bill introduced by Kansas Congressman Dan Glickman would require that products using tropical oils specifically list them on the labels.

"Natural" and other non-terms

The word "natural" implies minimal or no processing, but that is not always the case. For example, Betty Crocker's Potato Buds live up to their package claim of "mashed potatoes and a whole lot more." Although it's true that the product does not contain artificial flavors, it does use preservatives, including sodium bisulfite, which can cause severe allergic reactions in sulfite-sensitive people.

Any label that says a product is "like home cooking," suggests that it, too, is free of processed additives. But "Mama" Celeste's frozen pepperoni pizza, for example, includes cheese substitute, partially hydrogenated vegetable oil (which may include palm oil), artificial coloring and flavoring.

There's no easy solution to the food labeling problem. Legislation currently pending in Congress may be a step in the right direction; but the ultimate responsibility still rests with the consumer.

Judith S. Stern, Sc.D. *is professor of nutrition, University of California, Davis.*

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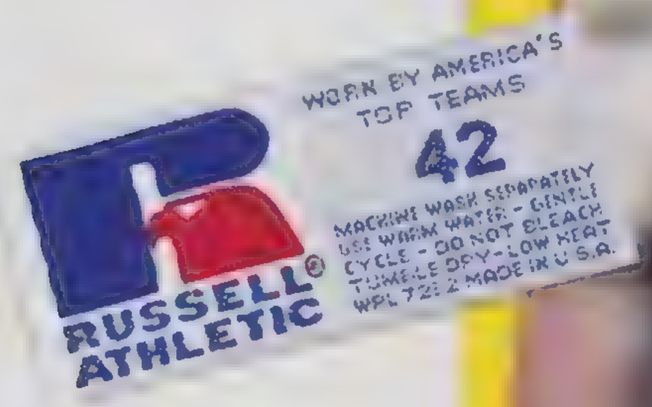

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Should pregnant women exercise?

Exercise during pregnancy helps a woman maintain a sense of well-being and control over her changing body. Despite common fears, there's no evidence linking exercise to miscarriage: The fetus is well-cushioned and won't be disturbed by vigorous movement. But does exercise pose other dangers?

Pregnant women are urged to work out—but how good is exercise for the fetus?

According to Marshall Carpenter, M.D., assistant professor, department of obstetrics and gynecology, Brown University Program in Medicine, "Exercise is demonstrably safe for pregnant women when their heart rate remains below 150 beats per minute." That's sufficiently vigorous to give a woman a good aerobic workout and allow her to participate in most sports. Exercising to exhaustion, though, may cause problems. Dr. Carpenter and exercise physiologist Stanley Sady, Ph.D., recently studied forty-five women who were asked to exercise as hard as they could. The result: in 19 percent of cases, there was a slowing of fetal heart rate (called bradycardia) immediately after the women finished exercising.

While bradycardia suggests that the fetus may not have been getting enough oxygen, all the episodes, according to Dr. Carpenter, were "mild and transient" and seemed to have no long-term effects. The biggest surprise: The incidence of fetal bradycardia was the same among women who were well-trained and those women who were previously sedentary. "Previous training didn't have a protective effect," concludes Dr. Carpenter, "though a woman who is well-trained can exercise longer and harder before her pulse reaches 150."

Doctors have typically recommended that a woman simply maintain her previous level of exercise during pregnancy. But Dr. Carpenter's new evidence would dispute that. A woman accustomed to maximal exertion should consider cutting back. Conversely, Dr. Carpenter believes that there is no risk to the fetus if a woman who is poorly trained begins a moderate exercise program during pregnancy. He warns, though, that there may be risk of injury to the mother, since the hormone relaxin, released during pregnancy, causes a loosening of the joints in the pelvis and elsewhere. Playing racket sports or other high-impact activities may result in twisted or hyperextended joints, particularly in women who are not thoroughly familiar with what their bodies can do.

While many women assert that exercise makes pregnancy less debilitating and childbirth easier, Dr. Carpenter says, "There has been no convincing scientific evidence that exercise improves the health of a pregnancy or improves delivery." But he asserts that exercise will improve a pregnant woman's outlook and general well-being. It may also help her regain her shape after the baby is born.

Women who reduce their level of exercise during pregnancy seem to be at no physiological disadvantage when they resume training. Olympic sprinter Evelyn Ashford took a year off when she had her baby, came back to be ranked number one the following year.

No studies have yet explored the effects of long periods of exercise on pregnancy, though there's some evidence that women who are long-distance runners have low birth-weight babies. A possible reason, says Dr. Carpenter: "Those women have very little body fat, and it may be that their diets are not adequate, considering what they expend on the pregnancy and running." —JANICE KAPLAN

Redefining body shape

While many fitness experts continue to debate the advantages and disadvantages of low- and high-impact aerobics, others, claiming that both techniques have their drawbacks, are taking entirely new approaches to exercise.

"High-impact aerobics is limited because it mainly works larger muscles with broad movements and can cause stress injuries," says Lee Martin, owner of Lee Martin Studio of Dance and Exercise in New York City (212/724-6688). "With low-impact aerobics, one foot remains on the ground at all times to reduce stress; but to get the cardiovascular system going, you swing your arms and legs, which can lead to such injuries as shoulder impingements or bursitis."

Martin's alternative to impact aerobics is a technique in which movements are "orchestrated by muscles, not by momentum" (as in high-impact aerobics) "or by shifting weight" (as in low-impact). Her clientele—which includes Andie MacDowell and Diane Lane—swear by Martin's exercise approach. "I work on building minor muscle groups—when the smaller muscles are working, movement is more controlled, and people are less likely to get injured."

Martin believes that to change body shape, one has to work on muscle definition—and not just burn calories to reduce fat. "People change their body shape by reducing their body size with aerobics. But by working all the muscle groups you can *redefine* body shape," explains Martin. "That kind of work takes a commitment of time and energy, but it's worth it: Not only is it a safe route to a physically fit body, but people tend to stick with progressive workouts—there's always a new challenge." —MARIN GAZZANIGA

("Well-being" continued on page 350)

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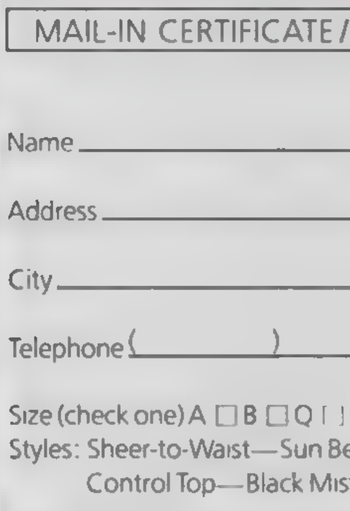

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5'1"	95–145	—	146–185
5'2"	90–130	131–150	151–190
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Is jealousy healthy?

BY BARBARA LANG STERN

Jealousy has been called "love's curse." It's the emotion you feel toward a rival who is winning something you have or counted on getting—usually the love, attention, or respect of someone you care about. Jealousy can be aroused by an object symbolizing love—like an heirloom left to one sister, with no equal bequest to the other.

But jealousy also flares when affection isn't involved. An employee sees a co-worker get the promotion she believes she deserves; a hard-working volunteer hears a colleague singled out for public recognition: Both employee and volunteer may feel jealous, which the dictionary defines as envious resentment against a successful rival. Simultaneously, they may feel angry with their supervisors and/or hurt, betrayed, anxious, let down, humiliated, rejected, and more.

What we call jealousy really is a cluster of distressing emotional reactions to loss or threat of loss to a rival. The employee lost the tangible benefits of a promotion. Like the volunteer, she also lost recognition, prestige and "face." Worse, both may have lost self-esteem, if they needed (quite humanly) outside validation for their good work—or felt they'd been made fools of by not getting the reward they'd earned.

If jealousy is about loss, envy—its twin—is about gain: how much we want what someone else has and fear that we can't get it. People's biggest misconception about jealousy is that it's a sign of love. Total absence of jealousy in someone we love, in fact, may suggest the person doesn't value us enough. Playful expressions of jealousy can be reassuring or erotic.

However, loving someone means, among other things, wanting that person to be happy and fulfilled. Yet extremely jealous people are not able to handle that. They tend to feel threatened if their partners or close friends become successful or self-sufficient. "Jealousy is not a barometer by which the depth of love can be read, it merely records the degree of the lover's insecurity," wrote Margaret Mead. The greater the insecurity, the greater the possessiveness and suspicion. Trust, a cornerstone of love, is absent.

Extreme or pathological jealousy leads to spouse abuse and even murder. Recent FBI statistics show that victims in just over one-third of all solved murders in the U.S. were spouses, mistresses, lovers, or rivals of the offenders, with real or suspected sexual infidelity a precipitating factor.

Extremes notwithstanding, most psychologists consider occasional, moderate jealousy a normal part of life. Many biologists believe, as Darwin did, that jealousy is genetically programmed into humans as a survival mechanism. For instance, helpless infants need to be jealous of anything that diverts mother's attention. Social and behavioral psychologists tend to believe that jealous reactions are largely learned. Whatever their origins, moderate feelings of jealousy can be useful if dealt with rationally.

"It is often through such feelings that we acquire . . . insight which causes us to appre-

(Continued on page 352)

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CAESARS WOMAN

Well-being

(Continued from page 350)
the value of another person," writes Leo F. Buscaglia, Ph.D., associate professor of education, University of Southern California, in *Loving Each Other* (Fawcett).

Jealousy can motivate us to change and grow. We can use it to spot areas in our life or relationships that need improvement. Jealousy "occurs because we see ourselves as having less to give than the object of our jealousy," writes Buscaglia. "Jealousy diminishes only when we regain a feeling of worth and self-respect." The key: make sure whatever you're doing is primarily for your own satisfaction and self-esteem, not to undermine a rival or elicit a reaction from a third person.

"Women often come to us to lose weight because they're afraid their husbands are being attracted to women with better figures," says Ronna Kabatznick, Ph.D., psychological consultant to Weight Watchers International. "We encourage them but remind them the motivation and satisfaction have to come from within. They may hope for external benefits, too—approval from the husband—but no one can control or predict how anyone else will react. Maybe the husband doesn't want his wife thinner. Maybe he wants to admire others and keep her safe at home! If she's losing weight because she'll feel better about herself, that's something she can count on."

"Life with a jealous person is like continually walking through a mine field, fearful of taking the wrong step," writes marital and family therapist Robert L. Barker, Ph.D., in *The Green-Eyed Marriage* (The Free Press). One must justify normal behavior, such as greeting an attractive neighbor; avoid the 'wrong' company; try not to do the unexpected, such as coming home late from work. Life gets narrower until the jealous partner is practically the only one in it. (We're assuming here that the accused isn't creating realistic grounds for jealousy, and that the jealous person isn't using jealousy as a good offense: if he accuses you of running around, maybe you'll stop thinking he is. Such games have no winners.)

Many professional therapists wonder why the victim doesn't separate, noting that there's no way of reassuring somebody whose fears are not based on reality but on a pathological insecurity. Therapists may consider the victim who stays to be masochistic; they may feel powerless to help unless the jealous person *who has the illness* is in treatment. Dr. Barker, who serves on the faculty of The Catholic University of America in Washington, DC, believes the partner can sometimes improve the relationship. Among his recommendations: help the jealous person feel more self-confident and confident about the relationship by being attentive and by showing a desire to spend time with him or her; clarify what both partners think is tolerable and intolerable behavior; and make frequent references to being together in the future. Finally, one is in a much stronger position if always truthful with the jealous person.

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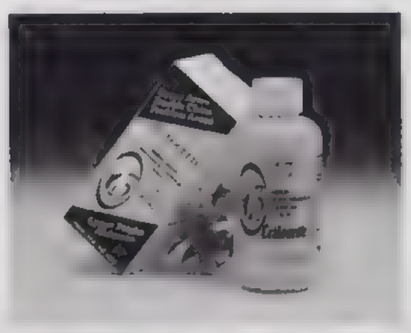

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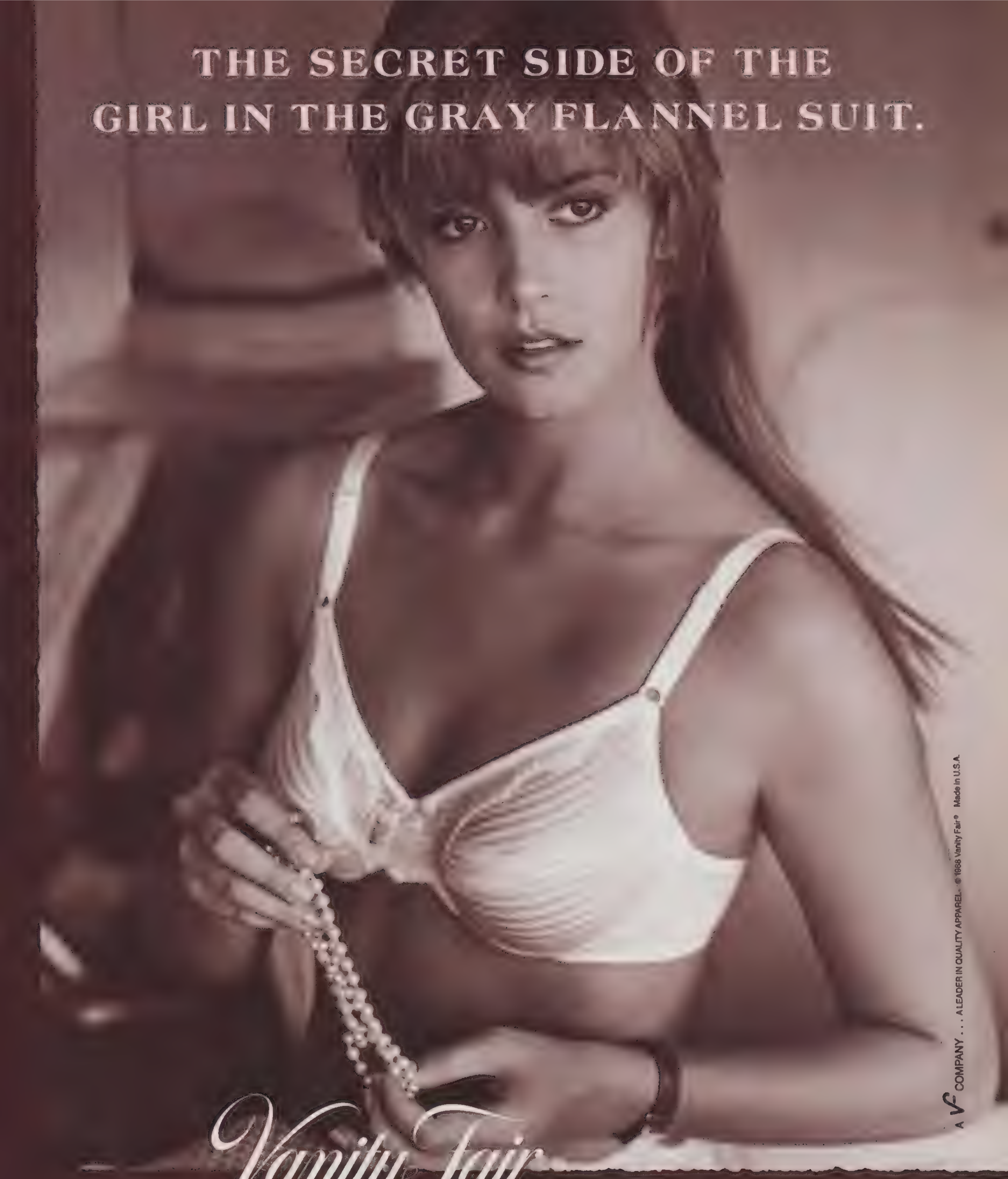

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Archetypal Europe: Eiffel Tower; Florence's Piazzale Michelangelo, *inset*.

London

The dollar's decline—perhaps one should say *movement*—must not make the visitor to London despair. Far from it. Money has never talked loudest here. This is the land of understatement, where small is still beautiful. And when it comes to choosing a place to stay, London's growing number of little town-house hotels offer good value and quirky British character.

The Draycott (24-26 Cadogan Gardens; phone: 730-6466), just off Sloane Square, is one of the newest. Thanks to decorator Julie Hodges' calm, light interiors, it has a surprising sense of space despite having only twenty-six rooms. The parlor opens onto communal gardens and nearly achieves that "country house atmosphere" that small city hotels are so fond of claiming. It's the sort of place where you feel like coming downstairs in pajamas and dressing gown to sit by the fire. And according to manager Sally Bulloch, you can. Rates start at about $150 a night, double.

For about the same price, The Fenja is just around the corner at 69 Cadogan Gardens; 589-7333. A little over a year old, it has fourteen rooms and a style that is the opposite of the Draycott's: dark furniture and heavy-framed prints re-create an "Upstairs, Downstairs" Edwardian house.

For the real thing, however, try the Basil Street Hotel (8 Basil Street; 581-3311) behind Harrods. It has 103 rooms —some without baths—and has been in the same family since it was built in 1910. Tea here, an event suspended in another era, is open to the public. Double rooms start at about $200 a night.

Also near Harrods is The Beaufort at 33 Beaufort Gardens; 584-5252. Set in a leafy cul-de-sac, it has twenty-nine pastel rooms with sponged walls and delicate watercolors. Count on spending about $180 a night, double.

Notting Hill now boasts one

(Continued on page 358)

Right: LOIS VILLOTA/The Stock Market. *Inset:* BRUNO BARBEY/Magnum

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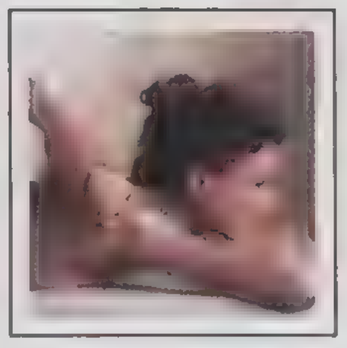

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Travel

"England is the land of understatement, where small is still beautiful"

London's October joys: Green Park, *above;* Rembrandt (his *Agatha Bas, left*) at The Queen's Gallery.

(Continued from page 354)

of the most bijou hotels in London: The Abbey Court (20 Pembridge Gardens; 221-7518). What strikes the visitor here are details: from the flowers in the foyer to the bottle of mineral water and the tin of shortbread by the bed, all replenished daily. Three of the twenty-two "Designer-English" rooms (Jane Churchill, Osborne & Little) have four-posters, and the compact marble bathrooms all have whirlpools. Rates: starting at about $150 a night, double.

The Abbey Court is the only challenger to the idiosyncratic Portobello Hotel (22 Stanley Gardens; 727-2777), the area's most popular hotel since it opened in 1971. The Portobello has a lived-in feel, gardens, and wonderful furniture. One room has a round bed and a bathtub in the middle of the bedroom. But be warned: some bathrooms—often just shower stall, sink, and commode—can be miniscule. Prices range from about $100 to $250.

Hazlitt's (6 Frith Street; 434-1771) is in the heart of Soho, perfect for theatergoers, nightclubbers, and those whose inner ear is not upset by crooked stairs and sloping floors. Two of the three houses that the hotel occupies were built in 1718, all the baths are Victorian, and more than two thousand antique pictures are crammed onto the plain cream walls. The only modern thing about Hazlitt's is its friendly young staff. A double room goes for about $120 a night.

It seems pointless to cross the Atlantic for California cuisine—one of the current culinary infatuations here. It makes more sense to look to the land of vodka and blinis, which London is at last starting to take seriously—especially at the new Caviar Kaspia (18a Bruton Place; 493-2612), less stuffy than its chic Paris counterpart. Even more casual, and likely to draw a younger crowd, is Wodka (937-6513), opened recently at 12 St. Albans Grove. It has a wider menu, and owner Jan Woroniecki promises—with a hand over his aristocratic Polish heart—that the caviar will remain considerably less expensive than his competitors'.

Italian is the way to dine in fashionable Chelsea—either at the original Ziani (45-47 Radnor Walk; 352-2698) or the yearling Ziani Dolce (112 Cheyne Walk; 352-7534). Don't expect either to serve from the right or to remember who ordered what, but do expect to linger until the bustle dies down and chairs start to appear on top of tables. Both have cool, white-tiled interiors. Chelsea holds its breath to see if a third Ziani will appear.

Kensington Place (201-205 Kensington Church Street; 727-3184) leapt rather late onto the plate-glass-and-techno-decor bandwagon, but no matter—chef Rowley Leigh turns out original dishes that will delight your eyes and palate. The food is top-notch, the service casual.

Gavvers, the Michelin-starred Roux Brothers' bargain-basement restaurant (61-63 Lower Sloane Street; 730-5983), has finally reopened after a major redo. The interior has become lighter and the cost a little heavier, but the fixed-price dinner menu is still highly affordable: about $46 for three courses, an aperitif, and a half bottle of wine.

For a taste of England past, Rule's, in Covent Garden (35 Maiden Lane; 836-5314), is London's oldest restaurant. It still offers traditional British fare—game, venison, etc.—at reasonable prices in a setting from another century, but it has benefited hugely from new management: those waiters reminiscent of terrifying old headmasters are gone, replaced by a young, upbeat crew. —REBECCA WILLIS

("Travel" cont. on page 362)

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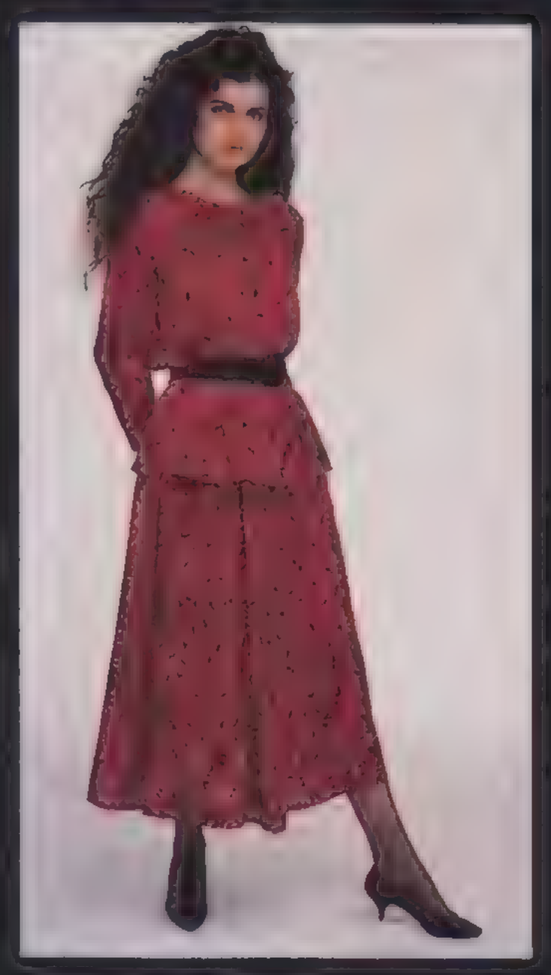

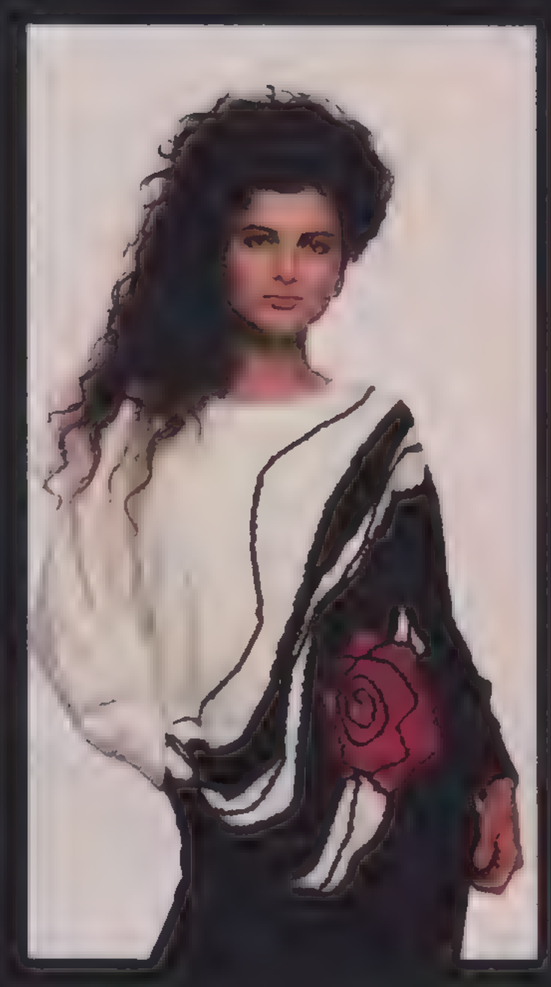

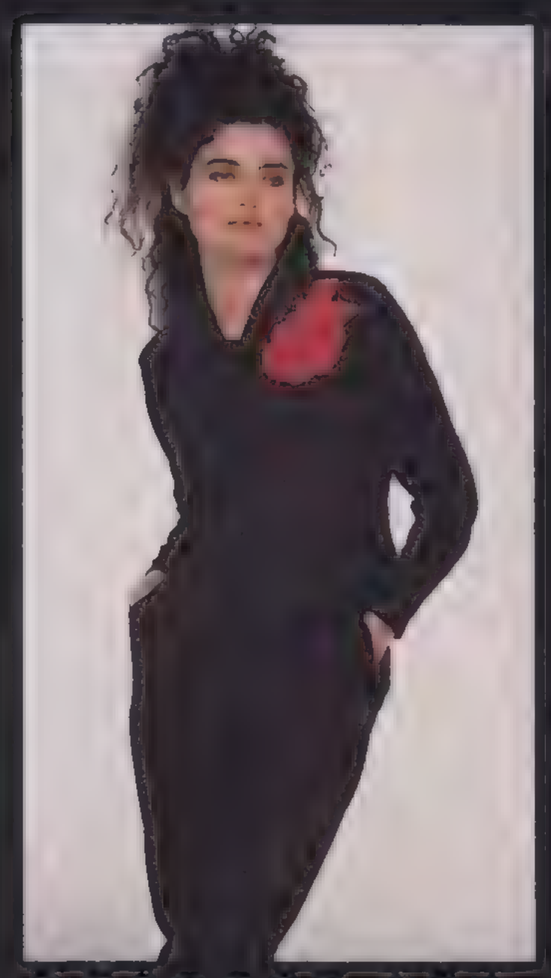

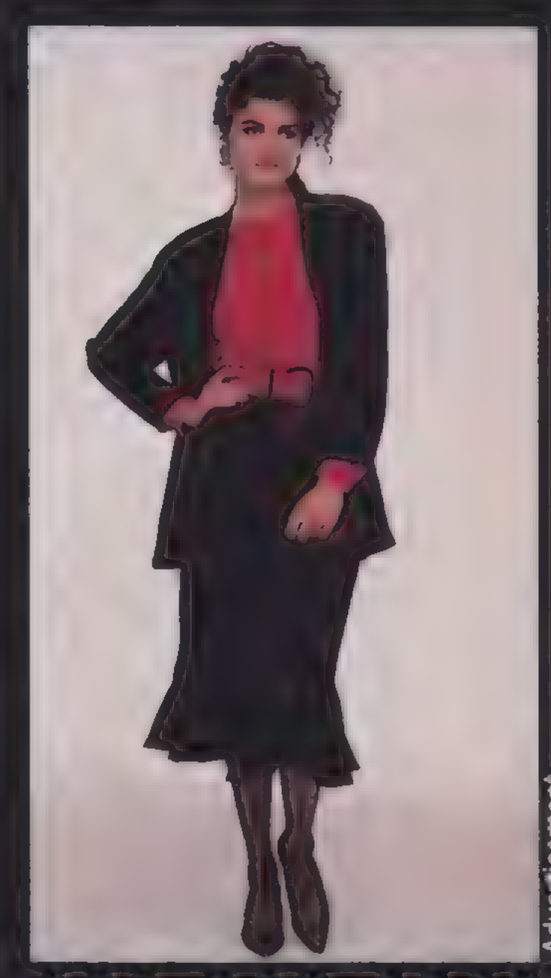

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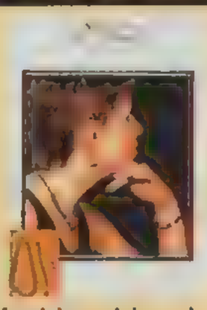

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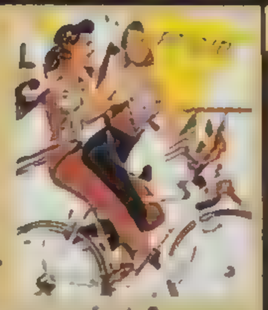

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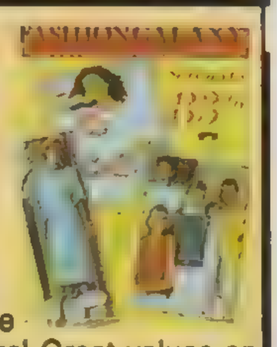

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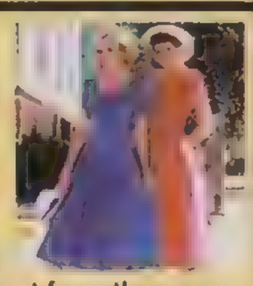

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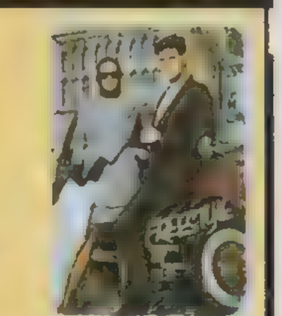

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Travel

Right: Torre di Bellosguardo, 14th-century villa turned luxury hotel.

Florence

Finding the best small hotels

Florence is conservative, fastidious—a city where quality still counts in everything from food to the artistry of shop windows. This insistence on polish can be confused with Tuscan elitism, but the more travelers get to know Florence, the more they come to expect the best for themselves, too.

On the beautiful Piazza Santissima Annunziata, the Loggiato dei Serviti is a romantic retreat in the heart of the city. Quiet, small (twenty-four rooms), it was originally a sixteenth-century convent. Singles, $65; doubles, $100; phone: 298-280.

The J and J Residence (Via di Mezzo, 20; 240-951) is a historic palace—with sixteenth-century frescoes intact—turned hotel. Each of its ten rooms is a tiny apartment with kitchenette. Rates: $140 per night, lower for long stays.

If you're in Florence to shop: the Pensione Tornabuoni Beacci is on the city's Via de'Tornabuoni (#3), a street often compared to Rome's Via Condotti. Beyond the hotel's unprepossessing entrance are thirty pretty rooms, a proper restaurant, and a roof garden for breakfast, reading, cocktails. Singles with breakast and one other meal go for under $80, doubles, $150; 212-645.

The best hotel news in Florence: the Torre di Bellosguardo (Via Roti Michelozzi, 2; 298-145), in an impeccable fourteenth-century hillside villa. The hotel has less than twenty rooms, each furnished with wonderful antiques—a gilded four-poster bed, a fifteenth-century chest. Beyond are gardens, pool, and ravishing views of Florence. $140, single; $180, double.

Florentines live on *caffè* time, punctuating their days with frequent stops for "*cappuch*," esprèsso, or an *aperitivo*. Slip into the *caffè* scene at the new Caffè Amerini on the fashionable Via della Vigna Nuova (#63 R). Order an inventive *panini* (little sandwich) or a *bruschetta*—crusty Italian bread with fresh mozzarella, tomato, basil.

Just around the corner, Rose's Cafè (26/R Via del Parione) pulls in the fashion crowd for morning croissants and honey, afternoon tea, candlelit dinners.

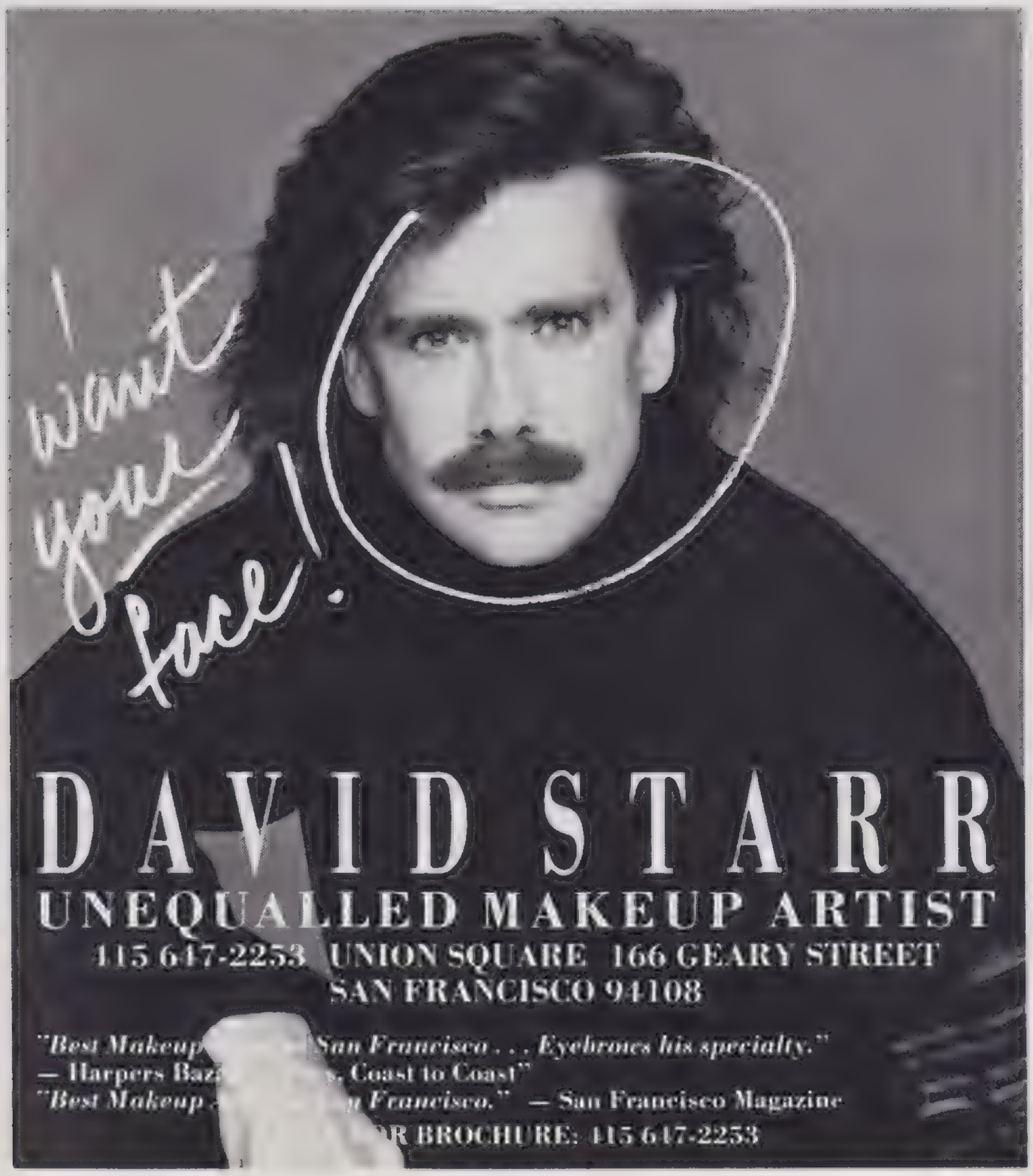
Not far from the Bargello National Museum is Ristorante Alle Murate (52/R Via Ghibellina; 240-618)—small, full of fresh flowers, with a menu that changes nightly. Recent hits: *farfalla* (butterfly-shaped pasta) in a sweet beet sauce...chestnut mousse for dessert. Four-course dinners, including wine, are about $35 per person.

La Pentola dell' Oro (Via di Mezzo, 26) is known for brilliant Italian nouvelle cuisine and revolving art exhibits. First-course specials: giant baked *cipolla* (onion) or pasta rolled around eggplant. Three-course dinners are under $30.

For great pasta: Acqua Al Due (Via dell'Acqua, 2; 284-170) is a Tuscan farmhouse-style trattoria that is always crowded (make reservations). The *assaggio di primi*, a sampling of five different pastas, will leave you full but dazzled.

—JACQUI LOFARO

("Travel" cont. on page 364)



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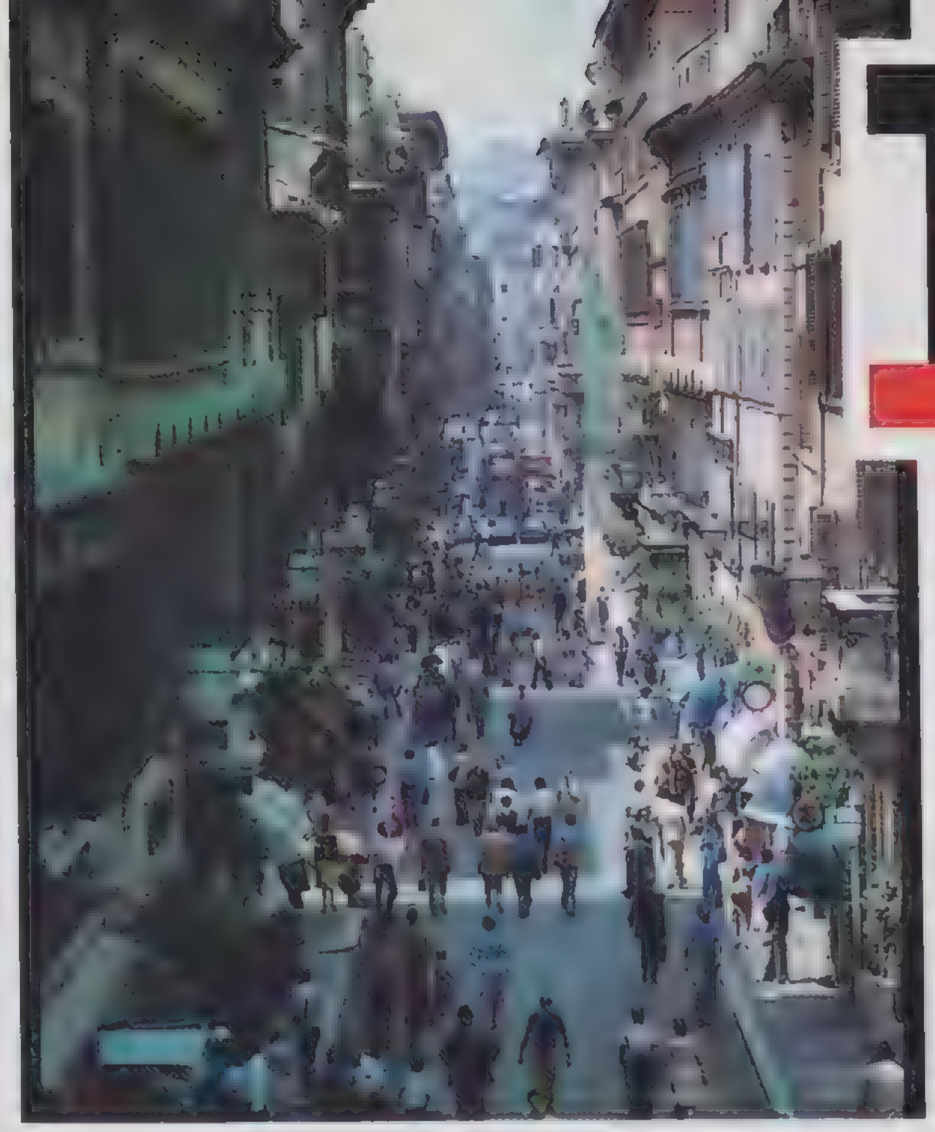


Travel

Rome

La dolce vita—at seductive prices

Rome seduces—especially in autumn, when the crowds have thinned and the city's ocher piazzas are cool and welcoming. But like all big cities, its best spots can be hidden:

At the top of the Spanish Steps, Hotel Gregoriana (Via Gregoriana, 18; phone: 67-97-988) is maintained like the private home it once was. Bright, sunny, some rooms face a lovely garden and an Erté print hangs on the wall of each landing. Rates—single, $85; double, $130—include breakfast served in your room.

La Residenza (Via Emilia, 22-24; 47-44-480), also once a private villa, has a glamorous location near the Via Veneto and Villa Borghese. All rooms are large, air-conditioned; public spaces have Oriental carpets, wicker. Single, $75; double, $115—including a large breakfast.

More expensive but worth it: Hotel Giulio Cesare (Via degli Scipioni, 287; 310-244), a patrician villa in an elegant residential neighborhood not far from the Vatican. Ninety rooms; friendly, professional service; beautiful garden; elegant bar and public rooms. Single, $155; double, $225—with breakfast.

A current hit of the Trastevere area is the restaurant Roma Sparita (Piazza S. Cecilia, 24; 58-00-757). Pleasant patio, excellent antipasto, tissue-thin pizza. Expect to spend around $25 per person.

Close by is Da Checco er Carettiere (Via Benedetta, 10/13; 58-17-018), near the Piazza Trilussa. A bit touristy but the Roman cooking is excellent, the garden cool, the prices—$30 for a three-course feast—unbeatable.

Just beyond the Piazza Navona, a charming place for lunch or dinner is Pino e Dino (Piazza di Montevecchio, 22; 65-61-319). Tables are set with flowers and crystal. Specialties: delicious breads, rich risottos. About $35 per person.

For vegetarians, Rome's I Margutta (Via Margutta, 119; 67-86-033) is a peaceful spot with a large buffet table loaded with vegetable salads, plus grains and fruits that you can have as an appetizer or a main meal for about $10.

Rome still sizzles at night. Gilda (Via Mario de' Fiori; 67-84-838) is an exclusive club that's big with theater and movie celebrities. Also the rage in Rome right now: South American salsa—live at La Makumba (Via degli Olimpionici, 19; 39-64-392).

—JACQUI LOFARO

("Travel" cont. on page 366)

Roman scenes: a bustling Via Condotti, *above*; a cool marble Pauline Bonaparte at the Villa Borghese, *above right*.

Top: AL SATTERWHITE/The Image Bank. Below: FERDINANDO SCIANNA/Magnum

How do you bring up the subject of condoms without feeling stupid?

Travel

Vienna

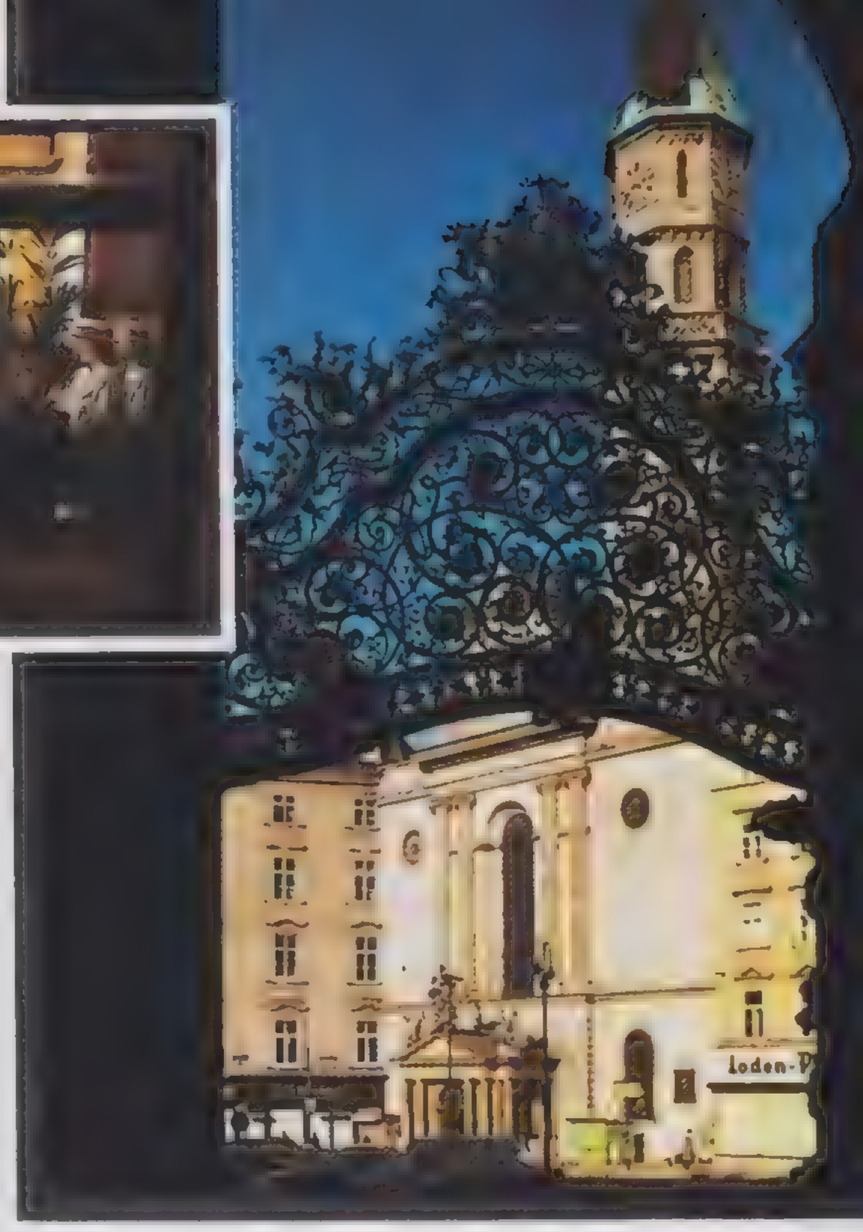
The opulent off-season

The off-season guest is much courted here. Not only do hotelkeepers offer hefty price reductions, their staffs are attentive. Don't play it safe and book the local branch of a big hotel chain. Stay in an opulent Viennese establishment off the Ringstrasse in the Old City. This magnificent boulevard embraces everything you'll want to see when in town for a short stay.

The Ambassador (Neuer Markt 5; phone: 514-66), a five-star hotel with four-star prices ($150 to $170), has a guest book filled with prominent signatures—Josephine Baker's and Marlene Dietrich's. Guest rooms are spacious, with floor-to-ceiling damask wall coverings, heavy crystal chandeliers, plush furniture in the embassy style of the early fifties.

With its dark-paneled salons and silent corridors, the Astoria (Führichgasse, 1; 515-77) is an outpost of nineteenth-century Vienna. Its mirrored restaurant pulls in patrons and stars of the nearby State Opera. Rooms: between $92 and $130, off-season.

The Hotel Kaiserin Elisabeth (Weihburggasse, 3; 515-26), a well-known hostelry since 1809, has seventy rooms, most with high double doors, fruitwood furniture in Biedermeier style. Morning coffee served in silver pots gives the visitor an idea of how affluent Viennese civil servants still live today. Rates: $75 to $125, year-round.



Coffee-shop musicians, *above*; view from the Hofburg Palace, *right*.

The Konig von Ungarn (Schulerstrasse, 10; 52-65-20) is decorated in the noble folkloric style—antlers, carved furniture—of an Austrian manor house. Thirty-two rooms; $120-$130. Another jewel is the twenty-seven room Römischer Kaiser (Annagasse, 16; 51-27-751), built as a palace in 1684. Ask for room number six. Under its gilded stucco ceiling you will feel imperial indeed. $108 to $128, off-season.

After a fling with *Neue Wiener Kuche* (New Viennese Cuisine), Vienna has repentantly returned to classic dishes like Markknödelsuppe (soup with bone marrow dumplings) and calf's liver with parsley potatoes. The most fashionable place to get back to basics: Oswald & Kalb (Backerstrassee, 14; 526-992), frequented by painters, journalists, and smart lawyers.

Rising star on the Viennese culinary scene is Wilhelm Schnattl. In the small restaurant that bears Schnattl's name (Langegasse, 40; 423-400), actor Klaus Maria Brandauer often revels in unpretentious yet exquisite dishes.

Less fashionable but perfect if hunger strikes at noon is Marhold (Fleischmarkt, 9; 632-873), a Viennese bistro where the best dish is the veal paprika with small dumplings.

At Demel (Kohlmarkt, 14), the ultimate pastry shop, the surprise is the haute-bourgeois lunch: beef Wellington, pâtés, salads, noodle dishes. Finish with Creme-du-Jour, which tastes like every ice cream in the world would like to taste.

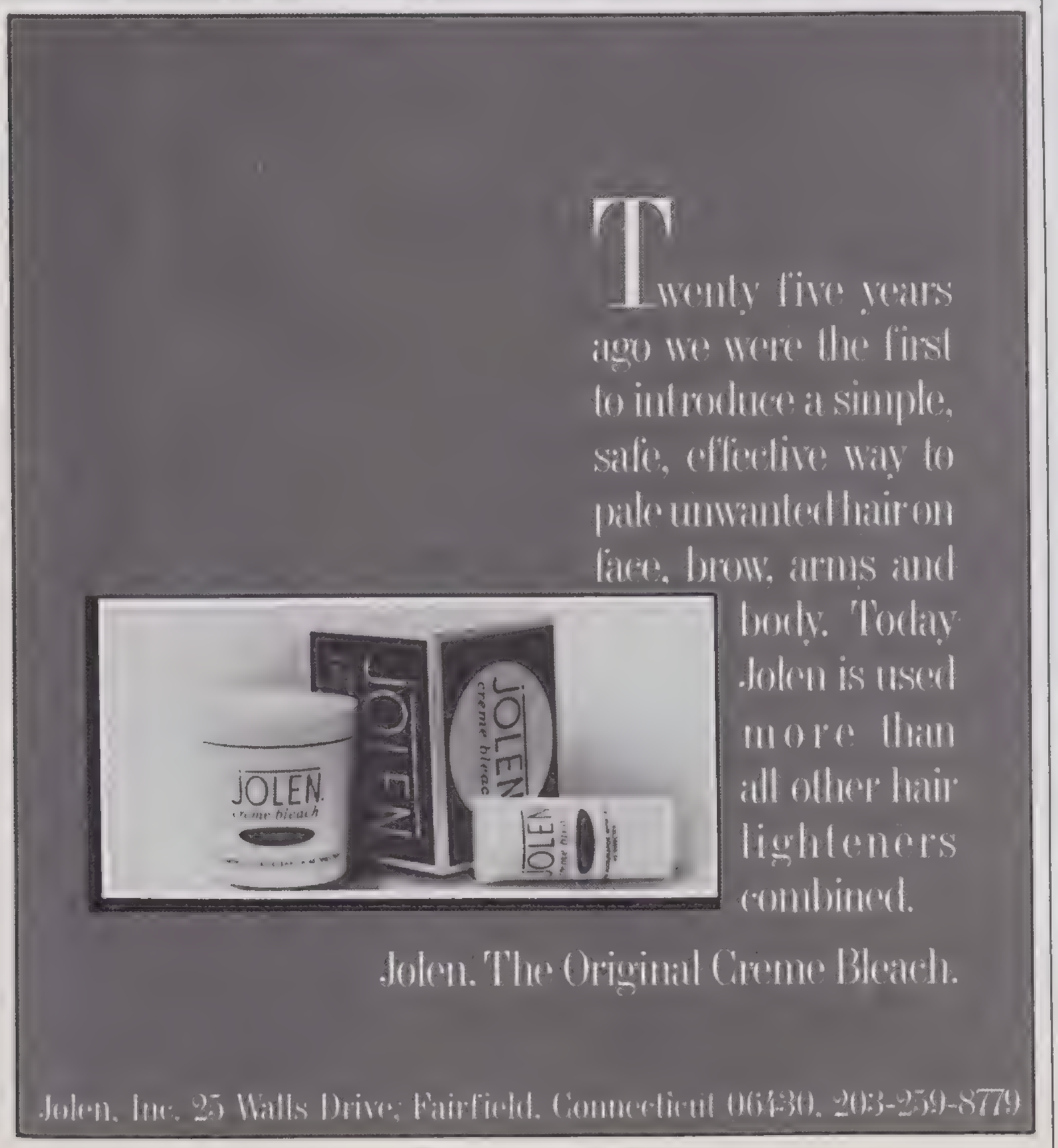
—MARGIT J. MAYER

("Travel" cont. on page 368)

HOT TICKET

The dazzling Emperor Rudolf II exhibition at the Kunsthistorisches Museum, November 19–February 26.

Austrian National Tourist Office S. FRANKLIN/Magnum



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Travel

Paris

Vive the $15 lunch!

Café classic: St. Germain / Luis Dafos Mo

Autumn in Paris is a period of transition and relative calm. Days are getting shorter, but Parisians are still sitting in sidewalk restaurants enjoying the last warm evenings of the year. The cultural season is back in full swing with gallery openings, new opera and theater productions, all the new museum exhibits. And only a handful of savvy tourists are here to enjoy it.

In Les Halles, l'Amazonial (3 rue Ste. Opportune; phone: 42-33-53-13) catches the spirit of this hyper-trendy neighborhood. The setting: wild neo-Aztec and a large sidewalk section for viewing the local fauna. The food: a mix of French and international, traditional and nouvelle; try filet of beef with a classic Roquefort sauce, tagliatelle with basil and salmon.

Nearby, Aux Bigorneau (12 rue Mondétour; 45-08-49-33) is a haven of calm and simplicity. Nothing chichi here—just grilled meats, hefty desserts, lunches for under $15.

Just off the Champs Elysées and handy to the big fashion houses, Les Domaines (56 rue François 1er; 42-56-15-87), a wine bar with a streamlined Philippe Starck interior, has a $25 menu of light, refined dishes (gazpacho, poached veal tongue) served with some of France's finest *vins rouges*.

In the heart of Saint Germain, Le Sauvignon (80 rue des Saints Pères; 45-48-49-02) is a more traditional spot, with a wood-and-zinc counter and a menu of hearty regional dishes: salt-cured ham from the Auvergne, tripe sausage from Normandy. The terrace eyes a busy intersection where sober locals and colorful fashion victims cross paths.

Just down the street, the little Hôtel des Saints Pères (65 rue des Saints Pères; 45-44-50-00) nears perfection: a lush green courtyard, fresh flowers, courteous service. Pretty rooms—some with painted beamed ceilings—run from about $90 to $180 a night.

Also charming is the Hôtel de l'Abbaye (10 rue Cassette; 45-44-38-11), set in a courtyard with private garden. Rooms (about $100 to $130) have been redone; service is young and snappy.

At Hôtel Lutetia (43 boulevard Raspail; 45-44-38-10), Sonia Rykiel has redecorated the rooms in glamorous 1930s style —perfect for the Art Deco *(Continued on page 370)*

PAUL SLAUGHTER/Image Bank

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Travel

(Continued from page 368)
exterior. A big double costs just under $200.

Equally luxurious is the Hôtel Raphael (17 avenue Kléber; 45-02-16-00), not far from the Arc de Triomphe. Each lavish room has elegant woodwork and a gorgeous Deco bathroom. Every Parisian dreams of spending at least one night here. For a large double, you will spend between $195 and $285.

A lot less expensive, Hôtel West End (7 rue Clément Marot; 17-20-30-78) comes up with sixty comfortable rooms (about $125 a night) near the elegant Avenue Montaigne. The few decor faux pas—neo-French Provincial furnishings in some accommodations—are offset by an efficient, smiling staff. —GREGORY ROWE

Paris's Hotel des Invalides and Pont Alexandre III.

HOT TICKETS

- **Une Exposition de Photographie Française at the Centre Pompidou to November 21; includes work by Brassaï, Doisneau.**
- **Cézanne: Les Années de Jeunesse at the Musée d'Orsay September 21 through December 31.**
- **La Gaîté Parisienne, costumes by Lacroix—at the Théatre des Champs Elysées, October 18-23.**

Ground zero, Milan: the Piazza del Duomo and Duomo cathedral

Milan

Now a world-class shopping city and a creative hub for the arts and design, Milan has inherited far too many hotels from its industrial past, when visitors were either tycoons or stoic little salesmen. Still, there are places to stay in the center of town—which is where you want to stay—that offer charm and good prices.

The prettiest, quietest hotel is the small Manzoni (Via S. Spirito, 20; phone: 70-56-97), whose fifty-four rooms ($100 for a double) have been recently renovated. Its location—in the heart of Milan's "fashion quadrangle"—attentive service, and calm atmosphere make it perfect for women traveling solo.

Hotel Manin (Via Manin, 7; 56-96-511) overlooks the Public Gardens and is a five-minute walk from the chic shops of *(Continued on page 372)*

Top: The Stock Market; Bottom: KEN STRAITON/The Stock Market

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Travel

(Continued from page 370)

Via Monte Napoleone. Despite its unimaginative looks, the hotel is beautifully run, has kind *camerieri*, a lovely restaurant in the backyard, and rooms from $110 to $175.

Hotel Cavour, on Piazza Cavour, is largish (113 rooms) and unremarkable in its decor—but it is clean, uncomplicated, and popular with publishers hosting writers. $110–$180; 650-983.

Milano's art dealers, designers—its young society—still hang out at Bice (Via Borgospesso, 12; 70-25-72). Signora Bice treats everyone like family and stuffs them for about $30 each.

Solferino (Via Castelfidardo, 2; 659-98-86)—all dark woods, candlelight, and flowers—feels like an old country house. Save it for a flirty lunch or dinner. Very good risottos, goose, ham, and desserts; $20–$35. Around the corner on Via San Marco, Solfernio's Take Away offers inexpensive salads, cheeses, and sandwiches.

Rigolo (Largo Treves; 80-45-89) is a standby with fashion models and photographers as well as neighborhood families who flock here with their babies and dogs for Sunday lunches. Excellent fish, vegetables, grilled carpaccio. About $20–$30.

Caffè Milano on Piazza Mirabello, popular with Bohemians and intellectuals, is next door to the patisserie Fattorie di Porto Rotondo, which sells its luscious desserts to the public as well as to the *caffè*.

Caffè Resentin di Chesani (Via Mercato, 24) seems Viennese: worn plush banquettes, petit-point pillows on crumbling chairs, tables hidden in dark corners. The young love it!

Il Banco (Via Pontaccio, 9), in the artsy Brera district, is super-crowded with trendies late at night. Great drinks and a candle-lit area for light suppers. —SUSANNA ZEVI

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Travel news

BY RICHARD ALLEMAN

To see in L.A.: The new Pavilion for Japanese Art at the Los Angeles County Museum, showcasing one of the Western world's most extensive collections of Japanese painting, ceramics, lacquerware, textiles, and woodblock prints. The postmodern pagoda housing the art was the last major work of Frank Lloyd Wright disciple Bruce Goff (1904-1982).

For a traffic-free way of getting about London, the newly launched Riverbusses of the Thames Line link many of the city's prime tourist areas from Chelsea to Tower Bridge. Curious travelers can use this shuttle to cruise up to Mrs. Thatcher's pet urban renewal project, Docklands—a dramatic development of condos, parks, shops, and cafés. Riverbusses run every fifteen minutes, with fares ranging from one to three pounds, depending on the amount of water covered. London phone: 941-5454.

RENTING IT ALL

For a fascinating look at how the megarich get away from it all, the lavish new book *Escape in Style* (Park Street Press/Harper & Row, $24.95) documents twenty-six of the world's most fantastic private vacation homes, villas, yachts, and castles. Offering history, insider anecdotes, and great color photographs, *Escape in Style* is not just for armchair voyeurs but for serious travelers, since each of its glamorous getaways—like Lord Glenconner's mini-Taj Mahal on the Caribbean island of Mustique, *pictured*—is available for short- or long-term rental. Other posh properties include cliff-clutching villas in the Mediterranean; castles in Great Britain, France, and Germany; historic mansions in the U.S. South; a private island in the South Pacific.

<u>Debuting in Moscow this month:</u> the first cash machines ever to hit the USSR. Available to American Express Card carriers, the new capitalistic contraptions—one in the Amex office, one in the Mezhdunarodnaya hotel—will zap out travelers checks as well as rubles.

WHEN IN MARRAKECH....

Don't miss dinner at the exotic new restaurant Kawtar. Set within a restored mansion deep in the medina (old city), Kawtar dazzles with Moorish tiles, hidden fireplaces, and a reflecting pool edged with stained glass lanterns. Guests dine seated on low banquettes around tables of inlaid wood. There is no set menu, but waiters in white djellabas might serve *bstila* (pigeon pie in phyllo pastry), sweet/tart chicken with lemons, and some form of couscous. Current prix fixe for this North African adventure: $50, including plenty of gutsy Moroccan wine. Address: 79 Sidi Ahmed Soussi; phone: 419-03.

Of the many attractions—from canal boats to space-age trams—of the $360 million Hyatt Regency Waikoloa resort on the island of Hawaii, one of the most intriguing is its Dolphin Lagoon. A full-fledged research center, the facility will offer hotel guests the chance to play and get on speaking terms with the world's most intelligent sea creatures.

Top: ISABELLE DERVAUX; center: MICHAEL GRIMALDI
Bottom right: GERARD CHAMPLONG/Image Bank

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driving

BY LESLEY JANE NONKIN

Sleeper car of the year

Every now and then, a car company introduces an entirely new car instead of giving an old model a face-lift. And occasionally, that new car turns out to be great. And once in a blue moon, circumstances conspire to make that great new car more affordable than previous models. Such is the case with the '88 Audi 90 Quattro, Audi's first new car in five years and the sleeper of 1988.

Negative publicity over the Audi 5000's problems with unintended acceleration has rubbed off on everything with an Audi logo. As a result, sales of the 90 Quattro have been sluggish since the car was first introduced in January. A quick check of dealers in California, Chicago, and Manhattan showed that a 90 Quattro goes for around $24,000, considerably less than the manufacturer's retail price of $27,720. (Add $1850 for all options: metallic paint, driver's information center, heated ten-way power seats, and more.) Hard bargainers—who know that dealers add an 11 to 17 percent markup to each car's price—could probably negotiate an even better deal.

And the car is terrific. With an engine that serves up 130 HP and accelerates from zero to 60 MPH in 8.5 seconds, the 90 Quattro is meant for aggressive driving. The new five-speed manual shift is friction-free. A drive down twisty back roads shows off the Quattro's excellent handling and a suspension that's as firm and comfortable as a Mercedes's. Best of all, the 90 Quattro has permanent four-wheel drive and anti-lock brakes for extra traction in rain and snow.

From the outside, the four-door sedan looks like a cross between a Taurus and a BMW. The interior is swaddled in beautiful black leather; orange dashboard lights are easy on the eyes. The digital clock is, for once, in an intelligent place—beneath the tachometer, right in front of the driver's eyes. Seats are padded and comfy. The automatic climate control is one of the most efficient around. And the headlights are "smart": they shut off automatically when you turn off the motor.

If the Audi name still spooks you, avoid unintended acceleration worries by choosing a 90 Quattro, which only comes with a stick shift.

THE "NO RADIO" GAME

If the "No radio" signs on parked cars really work, drivers should be spared broken windows and slashed convertible tops. But can most burglars read, and if you have a radio, dare you bluff? "Any warning sign reduces crime but doesn't eliminate it," says Robert D. McCrie, an assistant professor at John Jay College of Criminal Justice, citing a study by the Southland Corporation that showed a correlation between truthful warning signs and reduced crime. McCrie knows of a security consultant who played a barking-dog record to keep burglars at bay. It worked until a thief broke in and left the dog a bone.

CAR REPAIRS: WHEN THE CHIPS ARE DOWN

Although on-board computers—the gizmos behind memory seats, cruise control, and anti-lock brakes—have been a boon to drivers, they have a drawback: if the microprocessor on your automatic climate control breaks, a specially trained mechanic will have to fix it. An inexperienced mechanic may not know how to locate the problem inside the computer and will either send it back to the factory or waste your time and money by playing the old, but now more complex, game of hit-or-miss. "Many untrained mechanics just keep changing parts until the car works," says Louis Forier, vice president and editorial director of *Motor Manuals*, the publication mechanics use to appraise labor and parts.

To find a good mechanic, Forier says, check for Automotive Service Excellence (ASE) certification; members are tested regularly about new technology. Also, ask your local Better Business Bureau whether they have previous customer complaints on record.

If the problem does turn out to be with the car, not the mechanic, contact your state automotive arbitration board: you may be protected by a state "lemon law" that requires manufacturers to replace defective cars.

MARK JENKINSON

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TALKING TO...

ultra violet

"Andy Warhol recycled people," says the former superstar who's survived long enough to successfully recycle herself

Ultra Violet was one of the band of outrageous female muses who surrounded, embellished, made and were made by Andy Warhol, and when he died, she treated his funeral like the Sunset Boulevard spectacle it was, staging a grand entrance, supplying her own close-ups. "My face is decorated with huge, haze-crystal earrings. I am dressed for mourning as befits a Superstar, in a dramatic *faux breitschwantz* fez and coat, accessorized with black stockings and long, black-lace gloves. . . I hold a Bible in my hand. . . Kneeling in the wooden pew in the second row, to the right of the center aisle, my mascaraed eyes closed, I question my heart for feelings about Warhol."

I love this passage, for it is not only redolent of both Colette and Myra Breckinridge but it captures to a T the deliberately synthetic theatricality, the camp fastidiousness, and the fine-tuned tackiness that Warhol turned into a form of art and a way of life.

Ultra Violet has written a memoir of the Warhol years, *Famous For Fifteen Minutes*. Unlike Edie Sedgwick, she lived to tell the tale of her life (and his), and the result is a simultaneously lusty and fastidious picaresque—a kind of ingenue-to-rake-to-matron's Progress, filled with astute observations, delphic pronouncements, and mock-Socratic dialogues with the Pop Master himself. "Sometimes you ask yourself, 'What have I done? Was it all a waste?' " she told me when we spoke in her oddly and wonderfully decorated New York City apartment. "The book," she says, "makes sense of my life."

She was born Isabelle Dufresne in 1935, to a wealthy, intransigently respectable French family. By the age of four, she had tried to run away to Paris—"I walked maybe twenty feet." By the age of fifteen, she had been expelled from convent school and immured in a correction home. After that, it was the New World for her: "When I was sent to the correction home and I came out, my parents asked me, 'What do you want to do?' And I said 'America!' That was the salvation."

Ensconced in the French cultural counselor's office in New York City, supported by a "tiny inheritance," the eighteen year old began living what she aptly terms "an industrialized fairy tale." She fell in love with art, glamour, and the pleasures of being a young beauty whose picture appeared in chic magazines. Her lovers included John Graham and Salvador Dali—she was acutely attracted to powerful and gifted artist-eccentrics—and with her growing passion for things American, it was only a step to Andy Warhol. "Warhol personified to me Americana," she says, "the blue jeans, the Hollywood stars, the Campbell's can of soup. He was more American than any other painter I can think of. And more *(Continued on page 386)*

JACKIE NICKERSON. Hair and makeup, Chris Evans

mark kostabi

"Suckers buy my work," says the ultimate '80s artist

The only drips in my paintings are the people who buy them," says twenty-seven-year-old artist Mark Kostabi, whose paintings—to which he swears he lifted a brush only to apply his signature—belong to NYC's Metropolitan Museum of Art and Museum of Modern Art.

Kostabi's black hair is bleached Andy Warhol white, his skin bears the mordant glow of the unexercised, and he appears to have fought and won the battle to remain expressionless. "I don't believe the concept of the artist laboring in isolation without a Rolodex, hoping to make money," he says.

Kostabi believes that in our modern society most decisions are made by committee; he thinks the concept of lone visionary is obsolete and lambasts the prim ideal that art is an individualistic endeavor.

This afternoon, he's in his sunny Hell's Kitchen studio working on pieces for his new show, From Neo Geo to Neo CEO. For Kostabi, working means watching one of his twenty-two $8-an-hour assistants slather green paint onto an exact-scale copy of Van Gogh's "Irises." On Kostabi's instructions, the assistant has epoxied onto the painting five $100 bills that represent the $53.9 million the real "Irises" fetched at auction.

Drawing a circle to connect the $100 bills, Kostabi says, "That's probably more than Van *(Continued on page 386)*

RUEDI HOFMANN. Groomer, Pam Geiger

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TALKING TO...

ultra violet

Hair and makeup, Chris Evans. JACKIE NICKERSON.

(Continued from page 382) unique. Jasper Johns is the greatest painter, probably, in America, but Warhol was more unique."

She soon became a central part of the Warhol entourage. Like everyone else, she found her way there initially because he'd told her he'd put her in a movie and make her famous. Like everyone else, she stayed because he made her feel irreplaceable.

"If you were not there, he could replace you with anybody else," Dufresne recalls, "but if you were there, he'd care for you a lot. He had a certain passion for life, even though he always looked dead . . . and he mesmerized people. When he was in the room, he could ask anybody to do anything, and they would do it. He knew what people wanted, needed . . . he could see what their obsessions were . . . and then, he would use people in their own capacity. Andy recycled people."

Eventually though, Dufresne found that she had to recycle herself. Things began to change at The Factory after 1969, when Warhol was shot by Valerie Solanas. He grew more remote and even more entrepreneurial, running a kind of "General Motors of the arts"; he seemed dead set on securing his place as mascot and master of the rich, the famous, and the publicity-hungry. Dufresne had always had a remarkable gift for being and doing what the powerful men in her life wanted, while maintaining enough distance and ironic pragmatism to do what she wanted and needed. She loved art, but she didn't just attach herself to artists; she collected and sold their work. And she deftly managed to live an elegant uptown society life and a downtown-and-dirty Factory life simultaneously: in her heyday, she would sit at posh dinner parties and listen with deadpan politesse as fellow guests gossiped about the sartorial and behavioral excesses of the notorious Ultra Violet. (She took her name from a *Time* article about light and space, chose a wardrobe to match, colored her hair with liquid cranberry jelly, and made up her face with beet juice).

Nevertheless, it all wore her down. She had a physical and mental collapse in 1973, and emerged from it religious, devoted to holistic medicine, determined to become a writer, and practical enough to know she would have to use her former self and life to do so. "A lot of people wasted themselves on drugs; I wasted myself on, what shall we say—pleasure?" (And she gives a bemused laugh.) "I was vain and selfish and beautiful. So I had a thousand men at my feet, and I would treat them like dirt and just enjoy that role . . . I wasted time . . . Maybe by now, I would be on my seventh book."

She's written a short essay about Warhol for the Museum of Modern Art's retrospective next year, and she plans to write another book about him, "getting into art criticism, morality. He's the most fascinating subject—or object. You could choose." She also wants to compose a photojournalistic record of the sixties, and a health and beauty book. (What better proof that Andy made good on his promise to make her a star—only stars write health and beauty books!) Her feelings about her life and Warhol are complicated: she seriously questions whether his influence on the culture is anything we should be proud of, then writes, wryly, "Do I really have higher values now? Or have I just lost my sense of humor?" Do you still believe Warhol was unique, a revolutionary in his way? I ask, and she responds emphatically, "Oh, yes. When you come out of the Pittsburgh ghetto, and you're an albino, and you want to make your way in the world, you had better be a revolutionary!" How true. And it's equally true that when you come out of the French *haute bourgeoisie*, and you're a female beauty with scant training and a lust for fame, art, and glory, you had better be a survivor. —MARGO JEFFERSON

mark kostabi

RUEDI HOFMANN. Groomer, Pa[illegible] Geiger

"Most artists steal their ideas. I pay for mine."

(Continued from page 383) Gogh made in a lifetime." (Kostabi's paintings sell for $10,000 to $50,000.)

His use of assembly-line practice to produce art is seen by some as a sly kick to the hyperbole that surrounds—and this should be said in a whisper—the creative process. Others see this Whittier, California-born son of a tuba manufacturer as a media figure capitalizing on the concept that will bring him his fifteen minutes of fame.

Kostabi, who neither drinks nor smokes, pops a green candy fish into his mouth. Signs hang all over his studio: MOST ARTISTS STEAL THEIR IDEAS. I PAY FOR MINE: WHEN YOU'RE BOUGHT YOU'RE HOT: TOO MUCH IS NOT ENOUGH.

"Suckers buy my work," he says amiably.

What happens when they read this?

"They'll beg for more. People are educated now to like that which is different. I was educated in the seventies in the midst of concept art. I was taught to be different."

Is his disdain a manifestation of being different?

"I appreciate my collectors' support. The only ones I don't like are those who buy for investment. If they found out that the value of a missile would go up more than that of one of my paintings, they would buy the missile."

Kostabi moved from struggling artist to one who sold enough work to splurge on a pair of Bennis-Edwards shoes, some terrific brushes, and an assistant when he realized "there was very little difference between creativity and manual labor." Kostabi endeavored to paint himself out of the picture by giving his assistant most of the work. When finances allowed, he placed ads seeking assistants to execute the work that he drew. Soon he hired "an idea person," a former model. "It

(Continued on page 390)

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TALKING TO...

(Continued from page 386)
didn't work out."

The fake "Irises" is atypical; most of Kostabi's work bears his unmistakable stamp. His paintings are eerie and haunting, filled with featureless figures that seem to carry an Eastern European sadness, perhaps traces of Kostabi's Estonian background. He describes his work as "psychologically charged scenarios populated by robotic humanoids that, despite their mechanistic veneer, produce deep emotional responses."

Born in 1960, Kostabi revealed his artistic gifts at an early age. "I was a misfit," he says. "A nerd. Art was my only defense." People gathered around to watch him draw. "I felt this great power because I controlled the way their eyes moved just by moving my fingers."

Now, Kostabi controls two shifts of assistants who sit on green Astroturf, listen to Jimi Hendrix tapes, and dab paint from flower-patterned paper plates, executing his wishes.

Soon Kostabi plans to purchase a three-story building in Manhattan, call it Kostabi World, and fill it with an army of hungry artists turning out even more paintings. "A million pieces a year," he admits, "might be too many." One hundred thousand might be a more reasonable yearly output.

If today's artist is no longer a "lone visionary," but a CEO, what change does that entail for Kostabi?

"CEOs sit in those fat, comfortable chairs making sure everything gets done, don't they? And they add spiritual input." He hesitates. "No, I guess they don't. Actually, I don't know any CEOs," he admits. "I just liked the sound of the word." His eyes wander off and then light up. "But, look," he says, pointing to something in the corner. "I bought that chair!" —JAMIE DIAMOND

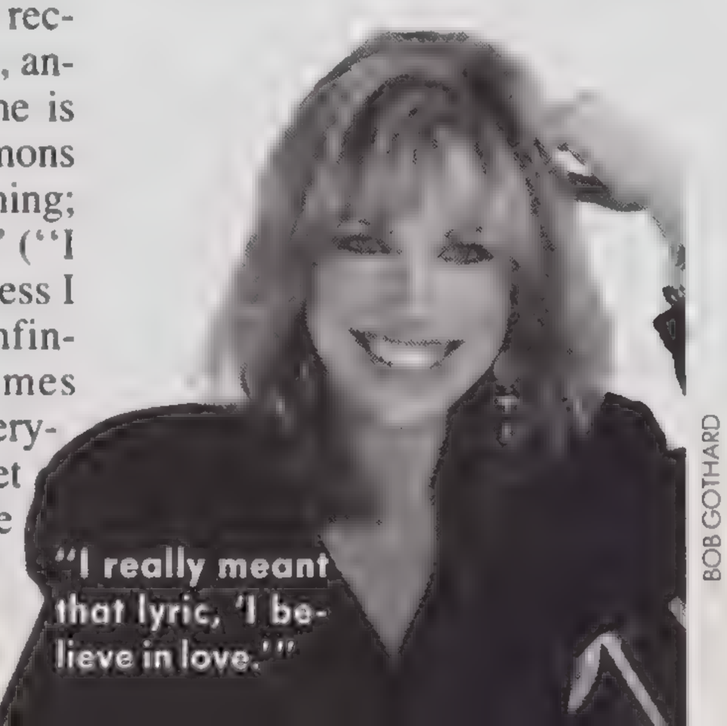
carly simon

Heartache, Heartburn, and herself

"My pendulum swings wide. When things are good, they're very good." At forty-two, Carly Simon says things are very good. She has a new marriage to novelist Jim Hart; a new score for Mike Nichols' film *Working Girl*; a new record from her HBO special, another on the way; and she is writing her memoirs. Demons persist: her fear of performing; "sloppy self-confidence" ("I don't look in a mirror unless I feel good that day"); unfinished business with James Taylor: "I remember everything. He wants to forget everything." A new sense of spiritualism steadies Simon: "There are infinitely more rewards in the spiritual world than in the material world. I'll never be truly satisfied in *this* lifetime."

—BETH LANDMAN

("Talking To" cont. on page 392)



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TALKING TO...

(Continued from page 390)

korder

A young playwright with a talent for creating creeps

New York City playwright Howard Korder has an ear for the language of jerks. In *Boys' Life*, seen at Lincoln Center last spring, his baby-faced young men on the make whined and wheedled their way into bed and out of commitments with unerringly selfish eloquence. And while critics compared its thirty-year-old author to David Mamet, the play, which was set for a brief limited engagement, caught on like a good dirty joke and ran for months.

Korder calls it a "moderate" success, not out of smug false modesty—he saves that for his characters—but because he has eyes to see. And *real* success on the Great White Way has been reserved lately for singing choo-choos, cats, and phantoms, not crisp, economical comedies of manners like *Boys' Life*. No wonder then that Korder's breakthrough play spent four long years awaiting production. In the meantime, Korder did stints on sitcoms, learning how *not* to write. "American writing is compromised by this idea of sympathetic characters. In TV, it's endemic."

Endemic, perhaps, but no longer universal. Because now Korder has written a play of his own for and about TV, and it's anything but nice. *Lip Service*, which airs this month on HBO Showcase, stars Griffin Dunne and Paul Dooley as Len and Gil, the amiably asinine cohosts of a small-time, morning talk show. Directed by W.H. Macy (who also did *Boys' Life)* and coproduced by David Mamet and Michael Hausman, *Lip Service* tells a story of generational conflict on the set—it's *All About Eve* with clip-on mikes. Korder's dialogue captures perfectly the catty chat and fake, Tele-PrompTed bonhomie that make up America's visual breakfast.

Not often does a writer get the chance to bite the tube that feeds him. Korder is duly grateful for the privilege, but he remains wary of media seduction. "I see Tama Janowitz on talk shows selling her gimmick, but it has nothing to do with writing. That's what having your fifteen minutes of stardom does. Within five years, the most left-of-center artist will make a bid for mass acceptance. Television eats everything," he says. If only it ate more scripts like Howard Korder's. —WALTER KIRN

JACKIE NICKERSON

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News from the laboratory

BEFORE YOU NOTICE ONE MORE LITTLE WRINKLE—READ THIS REPORT

THE DISCOVERY

Scientists at Estée Lauder have been working on the mysteries of aging for years, and now the results are in. Dr. Walter Smith, Vice President of Research and Development, explains: "Today, advanced technology, borrowed from the biochemical sciences and from the space program, helps us understand changes in the skin which we could only theorize about as recently as five years ago. The result, of course, is a far better understanding of the structural makeup of the skin, how aging changes its appearance, and how cosmetic products can help improve skin's appearance."

According to Dr. Smith, the ultra-vulnerable skin around the eyes is the first area to show wrinkles, lines and puffiness—the telltale signs of aging. "We now know that as we age, protein within the epidermis breaks down. This protein is essential for maintaining the epidermis and controlling how skin looks at the surface. With Eyzone, we have finally found a way to rebuild the skin's appearance by enhancing smoothness, firmness and moisture content of the vulnerable skin around the eyes."

THE FORMULA

You can almost see Eyzone working before you open the jar. Opalescent strands are suspended in a cool, blue gel that feels as refreshing as it looks. And, with regular use, the unique delivery system works 24 hours a day to provide continuing benefits.

Tissue Matrix Fluid is the key. It helps to restore and maintain the appearance of the skin around the eyes, and provides vital nourishers so skin is rapidly smoothed, firmed and moisturized. And of course, it's ophthalmologist tested and fragrance-free.

THE RESULTS

Quite simply, Eyzone performs like nothing else. With continued, regular use it actually helps restore and maintain a more youthful appearance. Within weeks, skin will begin to look smoother. The appearance of lines will begin to diminish. If you're concerned about looking older than you actually are, please try it. You've nothing to lose but the sight of lines and wrinkles.

ESTÉE LAUDER
Eyzone
Repair Gel

Calvin Klein Hosiery

Good looks, smart thinking

Changing now: basic attitudes. Where fashion is concerned, what prevails is a freer spirit, a new informality. What's key: the fact that there are more choices this season and that the best are always easier—in shape, in feeling. More than that, there's a new freedom in how clothes are worn. Perfect examples: the way you use accessories to heighten the effect of everything you own. Or the dashing way coats move—day to evening, taking on different moods depending on what goes underneath. . . .On the other side: a straightforward, back-to-basics approach to good looks and health. Here, the priorities are set, clearly defined. And the modern elements that build beauty, fitness are the starting points for this issue: news on skin, exercise, nutrition. With emphasis on what is emerging as the most important element—relaxation, a total separation from the pressures of the outside world, its demands. The lesson to be learned: one of easing off, cutting back. . . .Bottom line: the better you feel, the better you look. That's a given. So is the fact that a sense of well-being leads to new confidence and a positive self-image. A feeling that lets you overcome small and not-so-small obstacles, from conquering a marathon to surviving stress. And lets you take advantage of small and not-so-small pleasures from going to town with the hottest red lipstick for day to going out at night in the sleekest black jumpsuit. In the end, it's what makes for all the difference.

Color watch

Ongoing: the strength of color in single, bright strokes. Electric-blue suede desert boots with a black jumpsuit. A green/purple tote added to grey. Shocking-red lip color added to an otherwise neutral face.

Fur watch

Look for a new-scale jacket. Sweater-small. Body-close. Look for fur that's more colorful, textured... unmistakably versatile.

Weather watch

Hot news for cold/wet/windy conditions: better-than-ever classics—down jackets to trench coats—given a new twist. And worn a new way—over a knitted base, jazzed with high-voltage accessories.

ADVENTURES IN BEAUTY

Call it self-awareness. Something elemental. Beauty/fitness changes this fall go deeper than they have before . . . and, as such, tend to make more sense than before. Healthy sense about de-stressing and stretching oneself (page 408). About building good looks from bare basics: the quality and condition of skin (page 416). Playfulness is, by this thinking, as elemental as eating well or aging well. Starting here, symbols of change: the beauty/fitness edge for fall '88.

Emerging now, right: a look that's self-reliant, self-sure, natural . . . and quite a bit more. The "more": bareness, a fit body, a siren's red lips, red evening trousers (Isaac Mizrahi). Symbol of the new thinking on these eight pages: model Carre Otis. Hair, John Sahag, John Sahag salon, NYC; makeup, Rick Gillette. Fashion details, last pages.

Wayne Maser

The reality: there are no fast fixes; years of sun, skin abuse never can be fully corrected by a surgeon or today's Retin-A wonder drugs. The smarter thinking: using sunscreen early on, avoiding habits—smoking, yo-yo weight gain—that harm skin health. New sunscreens promise more protection, more screening of aging as well as tanning rays. One example: from Biotherm's sun line, Ecran Total (SPF 15). The bra, right, La Perla. Fashion details, last pages.

Wayne Maser

SKIN SENSE

HEAD-TO-TOE PROTECTION— FROM CHILDHOOD

As much as the tides of women's lives have turned (generally) for the better, the hot topics of '88 are stress and burnout. Food, drink, and prescription drugs are the legal fixes; time-out, research proves, is a better response. Time to nurture oneself as well as others; to look inward, ease off.
"T" suit, Isaac Mizrahi.
Fashion details, last pages.

Wayne Maser

RELAX...RESPOND

THE NEW WISDOM: EASING OFF IS AS VALUABLE AS WORKING OUT

BEAUTY/FITNESS: THE NEW BALANCE

A CHANGE OF PACE

THE DELIGHT, THE REAL EDGE
TO '88 GOOD LOOKS

In the end: beauty is based as much on pleasure as on discipline. In taking up boxing (more and more women are, for aerobic workouts)... or white-water rafting; falling for a new glow-in-the-dark lipstick; in going occasionally hip —when, in truth, you're not. Outward Bound courses are bigger than ever; so is the cult of crystals— now for hair ornaments. The play is the pleasure: what beauty, too, is now about. Left, "baseball" jacket and jeans, Isaac Mizrahi. Right, terry robe, Ralph Lauren At Home Wear. Fashion details, last pages.

surviving stress

In the minds of experts, the effects of stress and work on women's health are debatable. But for women the pressures are real: too much to do in too little time, jangled nerves, a feeling of having to be in two places at once. Here, the expert word—the good, the bad, the fad—on antistress solutions.

BEATING BURNOUT

BY JANICE KAPLAN

However much we resist believing it, there are limits on personal energy. Exercise, proper diet, and a passion for life all increase stamina, but doing too much can also increase irritability and tenseness, lead to feelings of failure. Although women juggling many roles quickly learn the value of tightly scheduled days, leading life by the Filofax means losing flexibility—and the chance to catch one's breath. "If you're already giving 100 percent, you can't expect to stretch yourself to 300 percent," says Arlene Rossen Cardozo, author of *Sequencing* (Atheneum).

The flip side of success is burnout: the point where having it all requires giving more than you have. "One symptom is feeling like all your energy has been knocked out," says Reed Moskowitz, M.D., medical director, Stress Disorders Medical Services, New York University Medical Center. "There may be a loss of pleasure in food, friends, sex, and a general sense that you're running on empty."

Although burnout is not a medical term, it well describes the end results of mismanaged stress; it is not the hypoglycemia—the pop disease—of the eighties. A chronic buildup of stress takes its toll on the body, which responds by clenching muscles, cutting peripheral blood flow, sending out high levels of adrenalin. This can lead to physical discomfort—headaches, back pain, chest pains that mimic heart attacks.

According to Dr. Moskowitz, stress may also contribute to many kinds of heart disease. "Seventy-five percent of all visits to a physician are for stress-related illnesses," he adds, "but often, stress isn't something that a doctor will even discuss." Illness caused or exacerbated by stress is real: stress can cause changes in body function, physical pain and deterioration.

After periods of stress, the body "needs time for recuperation and repair," says Dr. Moskowitz—often not possible in a life filled with responsibilities. "We have trouble knowing how to slow down to be reflective and introspective," says Jeremy Rifkin, president, Foundation on Economic Trends, and author of *Time Wars* (Henry Holt). "People used to think that pondering was the key to knowledge. Now we *(Continued on page 488)*

MIND RECHARGER

Some women are turning to high-tech stress solutions. The newest: Brain machines, which promise instant relaxation, have piqued fitness-followers' interest.

Left: A woman hooks up to the Synchro–Energizer. Its inventor claims this new-age mind toy can bring a person to the same meditative state in fifteen minutes that it takes yogis thirty years to achieve. Goggles from Synchro Energize, NYC. Details, see last pages, this issue.

Hiro

legal fixes

BY JUDITH SCHMID

For all that American women project an image of competence, vitality, and strength, our lives—at least on the surface—may not be what they seem. Women are becoming more dependent on drugs—tranquilizers, painkillers, alcohol—and many women are closet addicts. While the nation is doing its share of soul-searching about the highly visible plague of cocaine, crack, and the newest twist, smokable heroin, a relative silence surrounds the insidious epidemic of legal drug addiction. Few people are asking why so many women need to numb themselves with a legal chemical fix—one that is sanctioned by society and, in the case of prescription pills, provided by a doctor.

The response to women's addiction has been largely pragmatic. Some treatment programs are now specifically targeted to getting women off chemicals. With few exceptions, these programs view the chemical itself, not the reasons a woman became addicted to it, as the problem. In the research world, few scientists examine why women are becoming addicted in increasing numbers.

Some experts cite increased demands on women, their confusing roles in society, their need for stress relief—coupled with greater cultural tolerance for use of alcohol and mood-altering drugs. Others now suggest that certain forces in society encourage women to use licit drugs.

Women, complaining to a nonpsychiatric doctor about stress or nervousness, are twice as likely as men to be offered mood-altering drugs. "It's sometimes easier and less time-consuming to write a prescription than to talk to a woman about her problems. In addition, doctors may offer these drugs because powerful marketing and advertising techniques have been used to convince them that tranquilizers are safe and effective, while addiction is only an unfortunate side effect," says Norman Miller, M.D., director of

It's easier for an M.D. to write a prescription than to talk about a woman's problem

the alcohol and drug treatment unit at The New York Hospital-Cornell Medical Center, Westchester Division.

The most widely prescribed mood-altering drugs today, benzodiazepines, are the ultimate feel-good pills. For the first few days or weeks they are used, they make troubles seem to go away, create a state of calm, even relax tensed muscles. The problem is that they quickly induce tolerance. After a relatively short time, bigger and bigger doses are needed. To make matters worse, as the effects of benzodiazepines wane, they cause a rebound effect—anxiety, restlessness, sleeplessness that are more intense than before the drug was used.

Benzodiazepines include the tranquilizer Valium; Xanax, an increasingly popular drug that may lift not only anxiety but depression; and the sleeping pills Dalmane and Halcion. "It's easy to slip unwittingly into a dependent state with these drugs; once you have them, a feeling develops that you are unable to function without them," says Robert Millman, M.D., Saul T. Steinberg Distinguished Professor of Psychiatry and Public Health, Cornell University Medical College; and director of drug and alcohol programs at The New York Hospital-Payne Whitney Clinic. Women who become dependent often develop complex strategies to obtain the drugs they need. "Some may keep regular appointments with twenty or thirty different doctors and get drugs from all of them."

Less widely used but just as devastating are painkillers such as codeine or synthetic morphine substitutes. According to Susan Stevens, coordinator for external relations, Betty Ford Center at Eisenhower Medical Center, Rancho Mirage, California, most women start on these drugs for bona fide *(Continued on page 494)*

American women may project an image of vitality, strength, but many are closet addicts

Isabelle Dervaux

FOOD FOR MOOD: EATING AWAY STRESS

Has eat-to-relax replaced eat-to-win? Apparently so, for some women. But if eating becomes a woman's primary outlet from pressures at work or home, it can spell disaster.

According to Georgia Witkin, Ph.D., such eating patterns suggest a woman is not facing the problems that are, in fact, eating at her. As she notes in *Quick Fixes & Small Comforts* (Villard Books), "[You] fix your procrastination by constructive baking instead of destructive self-blame. . . . Fix your dependency fantasies by eating Mama's pasta instead of running back to Mama's home. Fix your anger by biting a breadstick rather than making biting comments. . . . Displacement may save your happy home or job from your displeasure and dangerous demonstrations, but it does not change your displeasures or disappointments. If those impulses and needs keep pushing at you, snacking will soon not do the trick. . . . Soon you will be snacking more, enjoying it less, and feeling more and more guilty."

So intertwined are eating and relaxing that many women *replace* rest with food, particularly when they're tired. The classic example is the woman who reaches for a candy bar to curb a mid-afternoon slump when a brisk walk—or even a brief nap—would probably be more energizing. "We try to get women to recognize what triggers an eating episode and what their red-light food is—the one they turn to for comfort when they're tired," explains Reva Frankle, Ed.D., R.D., nutrition consultant to Weight Watchers. "For some, it's sweets like candy or ice cream; for others, salty foods such as pretzels. Learning to overcome these cravings means realizing there are other ways to relax that don't involve food." According to Susan Wooley, Ph.D., director of the Eating Disorders Clinic at the University of Cincinnati Medical Center, "Everyone uses food as a sedative to some degree. Fifty years ago, people didn't meddle with their eating habits; but now we've become a weight-conscious society and have discovered that when we change how we eat we also undergo psychological and physiological changes."

Eat-to-relax has replaced eat-to-win, as overstressed women turn to food to escape the pressures of the fast track

In the most extreme cases, using food as a drug can result in an eating disorder. For example, the anorectic who refuses food in an attempt to control her body and her life; the bulimic who finds that while eating she attains a sense of numbness, distance, and contentment—then, after purging, a short-lived feeling of relief followed by guilt; the overeater who *(Continued on page 490)*

BRAIN SPAS: MIND GYMS OR MIND GAMES?

In the health-conscious eighties, diets and workouts go in and out of style; and women are quick to fall for the newest fads. The latest: brain spas, where fitness-seekers go to "work out" their minds.

Mind fitness is taking off at spas such as Canyon Ranch and the Golden Door. And at a small but growing number of mind gyms across the country, people are hooking up to high-tech machines designed to eliminate stress by "tuning" the brain.

Will brain machines revolutionize relaxation? Can they actually expand minds, as proponents claim?

"As our national obsession with physical fitness grows, an obvious next step is a turn to mental fitness," wrote Michael Hutchison in his book Megabrain ***(Ballantine, 1988), in which he predicted that brain spas would be "the Jack LaLannes of the future. . . . Mind machines are simply mental counterparts to Nautilus machines."***

At the cutting edge of the new brain technology is a machine known as the Synchro-Energizer. According to its inventor, Cleveland biomedical researcher Denis E. Gorges, M.D., Ph.D., the Energizer uses light, sound, and low-frequency magnetic fields to influence brain waves, transporting a person into a relaxed state in a matter of minutes. Dr. Gorges says the machine, by integrating the right and left hemispheres of the ***(Continued on page 495)***

Hiro

a little piece of quiet

BY JOHN ETRA

The North Pole is quiet, especially in March. There's nothing but the ssss of the wind. The White House is quiet; the silence is like the center of a hurricane. Ridgeway, Colorado, is quiet," says Diane Wolf, a U.S. Commissioner of Fine Arts. "Our ranch is next to Ralph Lauren's. Ralph doesn't make a lot of noise."

TV producer Nikki Haskell likes yachts. "The *Patience II* anchored outside of Sag Harbor is very quiet, so is *The Sea Goddess*—a bit too quiet. The Marcos yacht was not. Madame Marcos loved to sing, she sang all the time. Her favorite was 'Feelings.' "

A town house is quiet, if you own it all. A New York City attorney has one with eighteen-foot-high coffered ceilings. "The only noise is the occasional rumble of the private elevator around dinner time," he says. Museums are quiet. Libraries are quiet, Cemeteries are quiet, but also depressing.

Another New Yorker, an art dealer, was so distressed by urban uproar he had a concrete bomb shelter constructed in his living room. Inside it was quiet, but he found the rest of the city unbearable. He moved to a desolate section of Maine. Then flight patterns were changed. Jets passed overhead. He moved to rural Pennsylvania, where he remains. So far.

The world was never particularly quiet.

Dinosaurs were by no means sedate; and after them, mammoths, mastodons, and aurochs made a pother. Even without people, innumerable birds and assorted other fauna screeched, bellowed, and howled day and night. Julius Caesar tried unsuccessfully to ban daytime speeding of chariots over Rome's cobblestones. Sybarites of 600 B.C. excluded blacksmiths, cabinetmakers, and other noisy artisans from working in residential areas. The deity Eulil got fed up with Babylon's hubbub. "The noises of mankind have stirred my anger," he announced, and raised the Great Flood. Heaven knows what he would do today in Los Angeles.

With luck and planning, quiet once was obtainable. Today, noise follows you everywhere; radios, horns, alarms, sirens, stereos, phones, banging pipes, dogs, cats, fights, parties, parades, planes, boats, snowmobiles, all-terrain vehicles, trucks, motorcycles, lawnmowers, Muzak, construction, demolition, and the ubiquitous garbage collection.

The courtesy that once applied to noise has departed. Engines roar, radios thunder, parties boom and quake with no concern for the hour. As loud noise decreases hearing sensitivity, the increasingly deaf keep raising the *(Continued on page 488)*

It's not surprising that so many women today are victims of stress—forced to juggle personal and professional lives, confronted with pressures of work and home. Trying to strike a balance is a little like walking on eggs...

THE AEROBIC ANTIDOTE

From traffic jams to a death in the family, the stresses of life assault one's calm, harry the soul and one's well-being. One relaxation method is to collapse in an armchair; another, to turn to Scotch or Valium. A better way to unwind is exercise.

Runners, typically, swear their sport boosts energy levels and improves frame of mind. Research backs them up. Studies confirm that regular aerobic exercise—where heart rate stays elevated to 70 percent of maximum for twenty to thirty minutes at least three times a week—not only improves one's physiological state by conditioning the heart and lowering blood pressure but also relieves depression and fatigue.

One reason for these boons to physical as well as psychological well-being may be the calming effect exercise has on muscle tension. According to research at the University of Southern California, physical activity has the same, and sometimes an even greater, effect on relieving muscular tension as a tranquilizer.

Strenuous exercise—as well as ***(Continued on page 490)***

Hair and makeup, Sandra Bocas for the Benjamin Salon. Manicure and pedicure, Denise Markey.

As headlines have it, Retin-A may rid us all of our wrinkles. Cosmetics firms stress anti-sun, promote care as well as color. Beauty changes focus on skin health, habits, the business of skin products. Whose business should it be? Doctors'? Druggists'? Cosmetics pros'? Vogue asked the experts: who speaks for the woman?

SKIN: the hot topics

WHEN LESS IS BETTER

As irresistible as an apple in the Garden of Eden...as tempting as any siren...as potentially treacherous as both—Retin-A, the first medically acknowledged youth potion, a drug not yet government-approved for the treatment of aging skin but eagerly sought, fought for...and frequently (woefully) overused by women (and men) everywhere. The prescribed dose for wrinkles? Just enough, every night, to cover the tip of a pinkie. Manicure, Denise Markey.

Hiro

Two dramatic things happened to skin care this year. The government, via the Food and Drug Administration, forbade anti-age/health-related claims made for certain skin-care products by many cosmetics companies . . . and positive age-reversal results from the drug Retin-A were announced in the *Journal of the American Medical Association*. To separate fact from fiction and find out what these developments really mean for the future, five people in the best position to know were invited by Vogue to a roundtable discussion. Shirley Lord, Vogue's Director of Special Projects, Beauty and Fitness, posed questions to Wilma Bergfeld, M.D., Head of Clinical Dermatological Research, Cleveland Clinic, an expert on skin, sun, hair loss, and aging . . . Albert Kligman, M.D., Professor of Dermatology, University of Pennsylvania School of Medicine, one of the founders of the new Center for Human Appearance at the Hospital of the University of Pennsylvania . . . Roma Krause, Consumer Safety Officer, Federal Food and Drug Administration (FDA) Office of Compliance, watchdog on the cosmetics industry . . . Jack Mausner, Ph.D., Senior Vice President, Research and Development, Chanel; a physical organic chemist and respected developer of new cosmetics products . . . and Michael Pertschuk, M.D., Associate Professor of Psychiatry, University of Pennsylvania Graduate Hospital, Director of the Image Section at the Center for Human Appearance, a psychiatrist who deals daily with the relationship between appearance, health, and illness. The experts didn't always agree; but they had plenty to say for all of us—about women, skin care, and the "future" of aging.

Shirley Lord: *Is science, today, replacing hype? What can a woman expect from these developments?*

Albert Kligman: Retin-A is the first pharmacological approach to correcting some of the skin changes that take place as a person ages, and it is only the beginning. We will go from Retin-A to other approaches that will help people grow old and still retain some of the looks they remember. Most older people can't imagine how they change so much.

Michael Pertschuk: People don't like to get *(Continued)*

SKIN CHANGES: EMOTIONS

The connection between emotions and skin is well documented but poorly understood. "Skin is a major part of the immune system, and we know that the immune system doesn't function at its best when one is stressed," says Ross Levy, M.D., associate professor of medicine, Albert Einstein College of Medicine, New York. Certain cells in the skin interact with lymphocytes—they are important in fighting viral and bacterial diseases. "Stress and sun reduce the skin's immune function. The 'glow' you get in the sun is false, since you're risking your health, not improving it."

Skin appearance may also change when one is stressed or anxious. Under stress, the adrenal glands release excess hormones, including androgen, which may cause acne flare-ups. Stress may also increase the receptivity of the sebaceous glands to bacteria that cause acne. Dr. Levy believes there are practical as well as hormonal reasons that skin breaks out during times of stress. "You may spend less time on yourself when you're stressed," he says. Problems may ***(Continued on page 494)***

(Continued) older. That's not media hype or the creation of the cosmetics industry; you can trace this concern through centuries and many cultures. A fifty-year-old looks in the mirror and compares that face to his or her twenty-year-old face. Esthetically, the changes are not positive: they're evident, and people react. In a broad sense, Retin-A represents the first beauty care product that you have to go to a physician for. I doubt it's going to be the last. In the past, medicine has had a minor interest in appearance, chiefly through cosmetic surgeons and a few dermatologists, but medicine now is going to become much more involved.

SL: *The Cosmetic Act, which differentiates cosmetics from drugs, has not been amended since its introduction in 1938. In 1938, frozen food had not been invented; the car had not long replaced the horse and buggy. Can a 1938 act have relevance to what a 1988 cosmetic can and should be allowed to do?*

Roma Krause: People continue to need protection today as they did in 1938, and that law is still valid. It's a law that tells us to be honest with labeling. It's a law that defines a drug by its intended use. The agency is not accusing cosmetics ingredients of being dangerous or of being drugs because of an ingredient; what we're concerned about are the drug claims inherent in a cosmetic's intended use. We are trying to protect the public by ensuring they receive accurate information through appropriately labeled products. In a secondary way, we protect a pharmaceutical industry that spends a good deal of money and research time developing an ethical drug product. If you have a flood of cosmetics with false or misleading claims, it will affect the public's perception of an ethical drug making similar claims.

Wilma Bergfeld: At the present time, in the dosage available, Retin-A is a drug. However, some cosmetics companies are beginning to put retinoids in creams and advertising that. Those companies are going to have to establish Retin-A doses and dose equivalents for activity, if they are going to say these products have a pharmacological action. All cosmetics, you might say, are pharmacologically active; but what's important is the degree to which they are active and what hazard they may offer the individual using them. Won't the FDA have to take a stand on whether Retin-A products, retinoids, are cosmetics or drugs?

Jack Mausner: The FDA is not too concerned with the cosmetics industry's factual substantiation of product claims or with how products work. It's more concerned with the claims products make. If a label or an advertisement implies physiological activity, the FDA considers that this amounts to a drug, should be labeled as such and fall under drug regulations.

AK: The law says a drug is something that affects the structure and function of skin. If we stick to that definition word for word, it means everything you put on your face is a drug. That's nonsense. We must redefine a product's intention.

Also the definition of photodamaged skin: Is it a disease or just an aging process? We're going to have to have some consensus about where the line is drawn. The FDA says, I think appropriately, "We accept a certain amount of rhetoric; the cosmetics industry is selling hopes, dreams, romance. That's OK; we all need a certain amount of self-delusion. But where does that end and medicine begin?" Retinoids and retinoic acid have been in products for forty years. You even can buy vitamin A and D ointments for babies' bottoms, so you could say there are antecedents that justify these agents' continued use.

WB: Short-term studies show that Retin-A does indeed reverse or rejuvenate the skin, at least for the time being observed. Similar anti-aging/antiphotoaging claims have been made in cosmetics advertisements; but, from my knowledge, no cosmetic that reverses photoaging is yet available. The cosmetics industry does not test cosmetics the same way drugs are tested or to the same extent.

JM: Because cosmetics are substances that are intended to work on the surface of the skin; they are not supposed to be ingested, injected, or absorbed into the bloodstream. They hardly require the same degree of safety testing as something that is. A great deal of in-depth testing, however, does go on today in the cosmetics industry: i.e., eye and skin irritation tests, skin penetration studies, sensitivity testing, phototoxicity, multiple exposure, and patch testing, on both animals and humans.

AK: Risks in cosmetics are small, but it isn't absorption that bothers me; it's a question of efficacy. If we tell patients that, with Retin-A, blood supply will be increased and early tumors that may convert to cancer by the time they're eighty

will be suppressed, they couldn't care less. It's the wrinkle, that furrow, that shadow which presages their downward path to death that they care about. They want Retin-A as an anti-wrinkle cream.

SL: *With Retin-A, will people be satisfied with cosmetics? Can cosmetics become obsolete?*

JM: Retin-A can present problems on immediate application and potential problems, perhaps, with long-term use. There are several requirements attached to the Retin-A prescription that a dermatologist writes out. First, there is a necessity to use a moisturizer after the use of Retin-A. Why? Because a certain amount of drying out of the skin occurs as a result. Second, always use sunblock after using Retin-A, because skin becomes much more vulnerable to sunburn and damage. Retin-A clearly needs an enormous amount of help from the cosmetics industry, which provides very effective moisturizers and sunblocks.

SL: *If the FDA had not produced a definitive paper on sun products, people would need a prescription to obtain a sunscreen or block. Is it time for a government statement on skin-care products that do more than moisturize?*

RK: If Retin-A should be successful for the treatment of aging skin and if it becomes a prescription drug for that purpose, the FDA will not push to get approval for it to become available over the counter. It will probably be prescription for quite some time. I can't say what the future holds, but people clamoring, "We want more, faster, easier" is not the way the FDA approves a drug for the over-the-counter market.

AK: But more and more drugs available only by prescription do move in time into the over-the-counter market.

RK: That's right, but for other reasons. You don't easily move new drugs from Rx to over-the-counter.

AK: OK. For a low dose of Retin-A, with a risk factor close to vanishing point, if it can be shown it has some beneficial effect, one you don't have to go to a doctor for, I predict it will enter the OTC market for photodamaged, aging skin.

WB: As a dermatologist, I see more and more links between cosmetics and pharmaceutical houses, where benefits from both emerge with an end product for the consumer. We will see more of this kind of linkage, and many active chemicals that benefit skin will begin to surface, be studied, and finally come out as products. It's a new entity for medicine as well. We've focused on skin cancers and other dermatological diseases that incapacitate people; now, we are looking into what the population most desires. Almost everyone would like to look younger.

MP: What society decides is attractive can also cause difficulties. I work a lot with eating disorders like anorexia and bulimia. You can trace a clear connection between the emphasis in fashion on being thin and the increasing rate of eating disorders. Similarly, people decided that being tanned was fashionable, without thinking of the medical consequences. Ideally, the cosmetics and fashion industries should acknowledge that styles they set can have health consequences and physicians should remember that how a person looks matters tremendously to that individual.

RK: The word tossed around in our meetings with the cosmetics industry was "cosmeceuticals." We may be entering a new field, and there will have to be new regulations for these "cosmeceuticals," which fall between cosmetics and what we think of as healing drugs. I don't know how you go about proving the effectiveness of mascara or lipstick; that's not an issue. But if you're approving something that penetrates and changes skin texture, perhaps it's best that its effectiveness is approved.

SL: *Sunblocks and sunscreens would come under that kind of regulation, too?*

RK: Right. Sunblocks and sunscreens are now considered over-the-counter drugs, and their effectiveness is tested.

AK: I invented the term "cosmeceutical." . . .For example, let's talk about an antiwrinkle cream where the claim that it "reduces fine lines" is correct. The way it does this is through toxicity, which causes a small amount of edema. The consumer perceives a benefit; but it is brought about in a way that may cause trouble twenty years from now. If consumers were aware of how lines are reduced by some antiwrinkle creams, they would reject them.

JM: When you apply an effective moisturizer to the face, it plumps up the skin. Fine lines tend to disappear, not permanently but for a matter of hours. With some products, but certainly not with all, a subclinical irritation *(Continued)*

M.D.—LICENSE TO SELL?

An increasing number of dermatologists are dispensing their own medications; some are even coming out with skin-care lines. Critics charge that the practice leads to a conflict of interest; that physicians may be inclined to recommend or prescribe their own products over others that might better meet patients' needs.

"If a physician prescribes **and** ***dispenses, the treatment decision may be colored by a financial motive," says Thomas E. Menighan, state liaison for the American Pharmaceutical Association (APhA) and chairman of its task force on physician dispensing. But many dermatologists claim they charge less for medications than pharmacists do.***

Additional ethical problems arise when dermatologists sell nonprescription products, according to Kathleen Nolan, M.D., a medical ethicist with the Hastings Center in Briarcliff Manor, New York. "What the physician is using to sell his product is his medical degree—and that's not what a medical degree is for."

When the dermatologist be-

(Continued on page 492)

(Continued) may well occur. Retin-A is not immune to this type of reaction. There have been criticisms that Retin-A causes irritation. I don't know whether that irritation contributes to the anti-aging effect, but it is certainly worth debating.

AK: I am talking about cosmetics products that, if used repeatedly, have a more or less durable effect on skin. I do not see with retinoic acid the inflammatory reaction and toxicity that I see with some of these cosmetics products.

SL: *A new ad slogan says, "The tan you want, the protection you need." If you can still get a tan by using a high SPF product, does that make a tan a "good one"?*

WB: If you're going to have a tan, a slow one avoids burns; but tanning still indicates damage.

AK: It sure does. You get a tan by injuring the melanocytes, which respond by adding more pigment to protect skin. But for long-term photodamage—wrinkles, sags, lack of elasticity—a tan is useless as a defense.

WB: For the twenty-some years I've been in practice, people have gone out in the sun without sunscreens no matter what anyone told them—including dermatologists! The turning point had nothing to do with our knowledge of cancers promoted by the sun. As soon as people started to hear there was a way aging could be retarded, they started to become interested in photodamage and sun protection.

MP: Just as trends get into the culture, they can be taken out of the culture. If people receive enough information from enough different sources, in time there's a critical-mass effect, and you can start reversing trends. It happened with smoking this last decade. Finally, it's a part of the culture that smoking is not chic. I think we're starting to see something similar with tanning—that it's not a clever idea.

SL: *Is a high SPF preferable to a low one?*

JM: An SPF of eight or fifteen denotes that you can stay in the sun eight or fifteen times longer than you would otherwise be able to without burning.

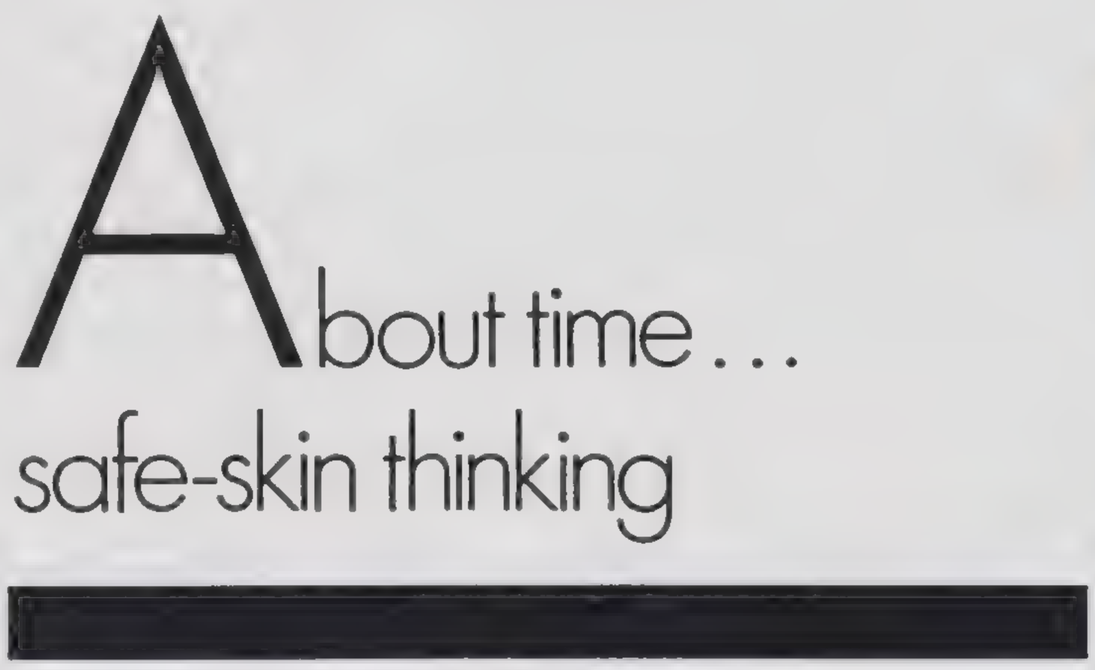
SL: *Is an SPF of thirty-two necessary?*

JM: Thirty-two means the same thing. You can stay in the sun thirty-two times longer without burning than you otherwise would. The question is: do you need to stay thirty-two hours longer in the sun?

AK: SPF only measures one effect—redness, and in that regard, it's troublesome. It permits you to stay out and not get a sunburn, but you are getting large doses of UVA—which is more penetrating, goes down deeper in the tissue, and can destroy connective tissue and elasticity. Current sunscreens do not provide the same protection against UVA as they do against UVB. A blue-eyed, freckled, easily burned person of Scots-Irish descent who once would have been driven out of the sun in ten minutes can now loll on the beach for six hours, picking up huge amounts of damaging UVA.

JM: But an SPF does not pretend, nor is it meant, to measure protection against skin aging or skin damage due to ultraviolet radiation. SPF denotes protection of the skin against burning. If you want to sunbathe, the industry tells you you can do so without burning and discomfort, for a measurable period. It does not say without long-term aging consequences.

WB: Last year at the international dermatology meeting in Berlin, a report showed that Celtic fair-skinned people who would normally burn without a sunscreen (using the older UVB sunscreens) have now an increased incidence of skin cancers. This is because the old sunscreens blocked only the UVB (or short ultraviolet rays) which caused the sunburn but did not block the UVA light (long ultraviolet rays) which has *(Continued on page 492)*



Watch it!—words of warning from skin experts. The subject, not surprisingly: sun exposure. Their conclusion: that the best skin protection may very well be your watch and not your sunscreen. For a good reason—the prevalence of SPFs has led to a false sense of security...with too many women overextending their time in the sun. ...Keeping time, opposite: a perfect example of new watch luxury and craftsmanship: Audemars Piguet's "grand complications" pocket watch in 18k gold. Tiffany & Co. Manicure, Sheril Bailey.

Penn

about time...
a spirit of luxury

Clearly uncommon—and symbols of news: ultra-sophisticated, highest-quality multifunction watches. A bold step in that direction,* left: *Breitling Cronomate chronograph. At Cellini Fine Jewelry, NYC. Bracelet, Verdura. Gold chains below watch: Tiffany & Co.; Cartier. Shoe, Susan Bennis Warren Edwards....*Right: *outstanding new faces.* Top, *the octagon-shaped 18k skeleton watch from Gerald Genta. At Fred Joaillier, NYC. And,* below, *the impact of Cartier's big, bold 18k "Pasha" watch. Bracelet between, Fred Leighton....*Beauty Note: *Spirited makeup color—Estée Lauder's All-Day Sherry lipstick glossed with Sheer Shell; Champagne Shell nails. Hair, Suga/Suga salon, NYC; makeup, Kevyn Aucoin; manicure, Sheril Bailey. Details, last pages.

NIGHT MOVES

Quick change. . . quick fun: This season, at night, there's a real turnaround from the pared down, all-natural look that goes for day. What is new: a splash of high-intensity pastels on eyes, lips. . . glow-in-the-dark lip color. . . a hit of shine on skin or hair. What holds is an inherent ease that allows a woman to move from day to night with rapid-fire simplicity. On these four pages, the tricks: all it takes to spark new nighttime appeal.

go for the bold

■ For night, think "new drama, a much lighter approach," says makeup artist Rick Gillette. "Go for contrasts." That might be interpreted as a wash of one high-power color over eyes, cheeks, *and* lips to perk up neutral clothes. Or, it can translate to the sheerest, palest face tones that play off bright clothes, accessories. The message: "Even with subtle colors," says Gillette, "the effects are bold."

Illustration, Bob Hiemstra

Where evening makeup begins: a matte, see-through finish. Powder-fine foundations (at Christian Dior, Shiseido) can go on wet for a smoother finish or dry for a softer sheen. For the perfect color match: custom-blended powders (Prescriptives, Charles of the Ritz).

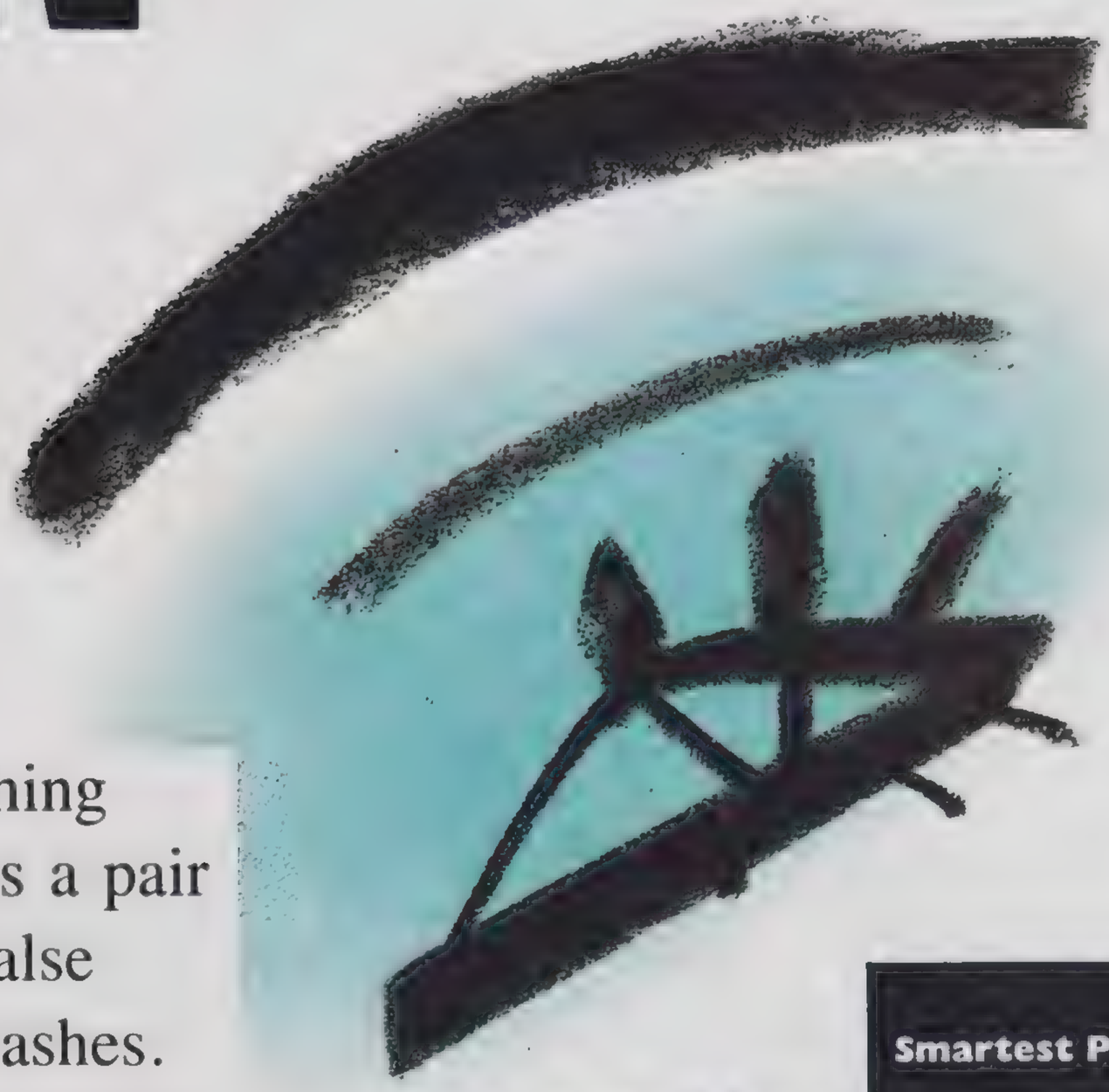
Color in counterpoint: pale makeup set against color-charged fashion, *left*. Here, Chanel's Golden Pink lips. Hair, Eric Gabriel for Oribe at Parachute, NYC; makeup, Maria de Schneider. Details, last pages.

hair: turning up the volume

The change-of-pace for P.M. hair? Volume. Not the out-of-control, tousled-all-over styles of past seasons: Rather, what's exciting now, *above*, are smoother, sleeker, gentler waves that, above all, radiate shine. "If there's one tool a woman needs to go from day-to-evening hair this fall," says Rick Gillette, "it's liquid hair gel. Spray it on damp strands, then finger-crimp. A final misting gives hair soft shimmer." Drama key: A part. "Part hair all the way to one side or just off-center. It gives a style a stronger direction while still maintaining neatness and control."

NIGHT MOVES

For fall, think new P.M. drama, a much lighter approach.



Nothing beats a pair of false eyelashes. The newest are spiked with crystals.

■ If you do nothing else this season: lip color that glows with luminescence, that gives a satiny sheen. To try: Princess Marcella Borghese's Lipcolor Superlativo over a light slick of clear gloss.

night lights, new impact

"In an effort to save time, we may have taken the natural look too far," states cosmetics expert Rick Gillette. "The idea was: what works for day is right for night. Yes, it was simple; but evening also lost much of its glamour."

The big change, a *definite* change from A.M. to P.M.: "Basically, for evening, start fresh," says Gillette. "While a woman needs a 'real' look for office, after five is time for a more startling stance."

How "startling" translates: a kind of attraction that's based on surprises, unexpected uses of makeup. Example: newly smoky eyes, with one of the latest gilt-edged liners.

For lip emphasis, there's a new definition of shine—satiny, not glossy. Best colors now: strong corals, deep pinks, maroon reds.

Consider, too, a new "body language" in makeup . . . achieved with fall's shimmering powders (Revlon's Stardust Powder) to dust wherever color *isn't*. "The powders catch light, give a hit of shine, play off other colors that are being worn.

"The point is not to add lots of time-consuming steps," says Gillette. One or two well-placed strokes of color are what count.

Key to the new night delights: a dose of high-adventure color, a stroke of shine.

something wild

The unexpected—offbeat—mix of hot, rich pastels: candlelit colors that are matte in texture but reflect light. Sketched here: opalescent eye color, *above*, with pink-lit lips, *below*; Shiseido.

Smartest P.M. accessory now: eyeglasses worn as a cosmetic. Latest versions (from Morgenthal-Frederics Opticians, NYC): custom-designed lenses tinted to simulate makeup.

New classics, *right*: pearlized shine with a hit of color. L'Oréal's Poppy cheeks; Torrid Red lips. Hair, Oribe/Oribe at Parachute; makeup, Laura Mercier for Trish McEvoy. Details, last pages.

Illustration, Bob Hiemstra

What's putting real zing in beat-the-weather dressing? Confetti color; racy, body-close lines—with knitting as a base —and, always, revved-up accessories

weather-WISE

What's up in down?
A big, quilted "poncho" from Moschino with gold cording to hold it on the shoulders.
The underpinnings: Calvin Klein's hooded sweater and leggings.
"Poncho," about $1450. Bergdorf Goodman; Hirshleifer's Etc., Manhasset NY; Sasha Frisson, Atlanta; Lou Lattimore, Dallas....
These eight pages: hair, Michael Tammaro for Bumble + Bumble; makeup, Rumiko for Suga salon.
...*Beauty Note*: For the natural look of sheer, shining lips: Clarion's Pure Gloss. Details, last pages of this issue.

Neil Kirk

WEATHER-WISE

Instant lift: Fendi's exuberant Mongolian lamb coat, *opposite*, dyed yellow and black, with a scattering of tiny black bows. Neiman-Marcus; The Carol and Irwin Ware Fur Salon at I. Magnin, Chicago....Wet-suit sleek, *this page*: a rubberized tricolor jacket, playing it close to a black-and-purple neoprene vest, slim grey wool jersey pants —a far cry from any familiar rain gear. Jacket, Body Glove by Robin Piccone, about $154. Late October at Patricia Field, NYC; Diane's, Manhattan Beach CA. Vest, Rubher Wear New York. Pants, Patricia Clyne. Details, last pages.

Neil Kirk

WEATHER-WISE

Rain smarts—dressing that's smooth, sharp, pulled-together, top to toe, inside and out. *Left to right*: in cotton twill, a fitted, weather-or-not suit from Guess by Georges Marciano; a bright orange padded jacket from Ralph Lauren Roughwear. Suit jacket, about $112; skirt, about $38. . . .Color coated! An oversize orange nylon raincoat from Plantation by Issey Miyake over a short red coat by Bill Blass for David Makofsky. With new ground rules: electric-blue suede ankle boots, Manolo Blahnik; red/orange panty stockings, Fogal Legwear of Switzerland. . . .Super jumpsuit take: Laura Biagiotti's cashmere and lamb's wool. About $1595. . . . And, inevitably, the classic cotton trench, by Jaeger, with accessories that turn up the voltage. Coat, about $425. Details, last pages of this issue.

Neil Kirk

WEATHER-WISE

New shape-up in luxe shearling. A full-length, reversible coat by Louis, Boston, *left*—soft, lightweight, ready for heavy duty. At Louis, Boston, NYC, Boston and Chestnut Hill MA....New breed of shearling: raccoon-dyed, *right*, in Mario Valentino's straight-falling black coat. Mario Valentino, NYC; Janet Brown, Port Washington NY; Linda Dresner, Birmingham MI. Details, see last pages.

Neil Kirk

STARTING HERE,

A DIFFERENT

THINKING ABOUT

COATS. OTHER

COVERINGS. FREER,

UNCONVENTIONAL,

STRONG ON ANSWERS

DAY AND NIGHT.

THE KEY PLAYERS

ARE CLASSIC

IN CHARACTER;

EVERYTHING ELSE

CHANGES. MOVES...

Covering all bases

In action—a classic black leather motorcycle jacket. *Opposite,* with an easy attitude for day over a cashmere turtleneck, soft trousers. . . .The switch at night, *this page*: the same jacket over the smallest black strapless dress—from Patrick Kelly. Perfecto by Schott Bros. jacket, about $350. The Antique Boutique, NYC. Leslie Samuel pants. Sweater from Cashmere-Cashmere. Rings, Paloma Picasso for Tiffany & Co. Wool/spandex dress, about $290. Saks Fifth Avenue; Suzy, Great Neck NY; Ruth Shaw, Baltimore; Etoile, Boca Raton FL. These ten pages: hair, Oribe/Oribe at Parachute; makeup, Laura Mercier for Trish McEvoy. Details, last pages of this issue.

Steven Meisel

NEW

LOOK AT DOWN

—A JACKET

THAT MAKES

ALL THE

RIGHT MOVES

Adding an edge to day, *opposite*: zip-front black down. Bracelet, Tiffany & Co.... Adding another style to evening, *this page*: the jacket over gold—Andre Van Pier's puckered tube dress. Jacket, from The North Face, about $125. Paragon Sporting Goods, NYC; Blue Ridge Mountain Sports, Charlottesville VA; Base Camp, Akron OH; Summit Hut, Tucson AZ. Michael Kors skirt. Cashmere & Company crewneck. Details, more stores, see last pages.

Steven Meisel

UNLIMITED

POSSIBILITIES

—THE NONSTOP

RAINCOAT—

WEATHER OR NOT

Steven Meisel

Going strong, *opposite:* Michael Kors's streamlined new raincoat in celadon silk faille. For day, over black knitting and a few good ornamental accessories....For dinner, *this page,* the raincoat and easygoing separates—Kors's white shirt, black silk taffeta sarong. Coat, about $1200. Barneys New York; Nan Duskin, Philadelphia, Baltimore; Cookie M, Cleveland; Aversa, Milwaukee; Swansons on the Plaza. Skirt, about $375. Saks Fifth Avenue; Nan Duskin, Philadelphia, Baltimore; Carlisle, Columbia SC; Clare Feldman's Allure, Coral Gables FL; Barbara/ Jean, Little Rock AR; The Gazebo, Dallas. Details, last pages of this issue.

Starting point: Calvin Klein's perfect camel's hair pea coat. Daytime guise, *this page*: with a hooded sweater, knitting, fur muffler.... Dramatic turnaround, *opposite left*, as the covering for a slip of black sequins.... The real underpinnings, *opposite right*: bits of black lace. Coat, about $1100. Bergdorf Goodman; Gidding-Jenny, Cincinnati, Indianapolis; Stanley Korshak, Chicago; The Bon Marché, Seattle. Calvin Klein sweater and "catsuit"-jumpsuit. Natural Russian sable scarf, Valentino for Alixandre. Silk chiffon dress, Jeannette Kaftenberg for St. Martin, about $598. November at Martha; Caché; The Twenty-Four Collection, Miami; Capriccio, Scottsdale AZ; Amen Wardy, Newport Beach CA. Valentino Intimo bra, about $30; Vanity Fair bikini, about $12. Details, last pages.

LEADING

A DOUBLE LIFE—

THE PROPER

CAMEL COAT...OVER

SOMETHING

LEGGY FOR DAY,

SOMETHING

DAZZLING AT NIGHT

Steven Meisel

SHOWING

ITS SPOTS—

AND NONSTOP

IMPACT—KNOCKOUT

FAKE FUR

Fake fur with real style: Byblos's big-collared, easy 3/4 leopard coat. Double take, *opposite*, the coat at its most casual, over a turtleneck and jeans....The most dressed way, *this page*—with a long, shapely stretch of black dress. Coat, of acrylic and cotton, about $890. Barneys New York; Knit Wit, Philadelphia; Woodward & Lothrop; Balliet's; Tootsies, Houston; Maxfield, Los Angeles. Sweater from Cashmere-Cashmere. Guess by Georges Marciano jeans. Cotton/Lycra dress by Isaia, NYC, about $218. To order at Barneys New York; Caron Cherry, Coconut Grove FL; Ultimo Ltd., Chicago; Max, Denver. Details, last pages.

Steven Meisel

eye *of* the artists

Issey Miyake's forms of invention – photographed by Penn

Miyake, by Penn, opposite. His shape in space, this page.

issey miyake

Miyake's artful dodger

Textural steps, shades of the steppes

Fashion samurai

Pierrot in pleats

A comic's generosity

Eighties inflation

he shapes first pull you in: moving with the ease of a Matisse cut-out, massing into an organic Brancusi. Issey Miyake's clothes are oversized, opulent, and each piece has some tale to tell: of a samurai, a space-ager, a piece of origami; a Pierrot, ragpicker, or seashell. Then come the weaves of sass: subtle, many-textured—Miyake-made paper cloth or field-worker's cotton. As Irving Penn sees them—and shoots them—Miyake's clothes are exaggerated, delineated; disembodied shapes in space sculpted by an artist's eye.

More artisan than pitchman, Miyake is an unlikely designer for the late eighties; packager of history and heritage, he stands wholly apart from the fashion pack. Hiroshima-born, he shows each season alongside stars of Paris ready-to-wear; in his early days, apprenticed under Givenchy, Guy Laroche, and Geoffrey Beene. The genesis of his loose, artful layerings is clearly Japanese; unlike other fashion intellectuals who followed him west (and floundered), Miyake makes designs that are unquestionably joyful.

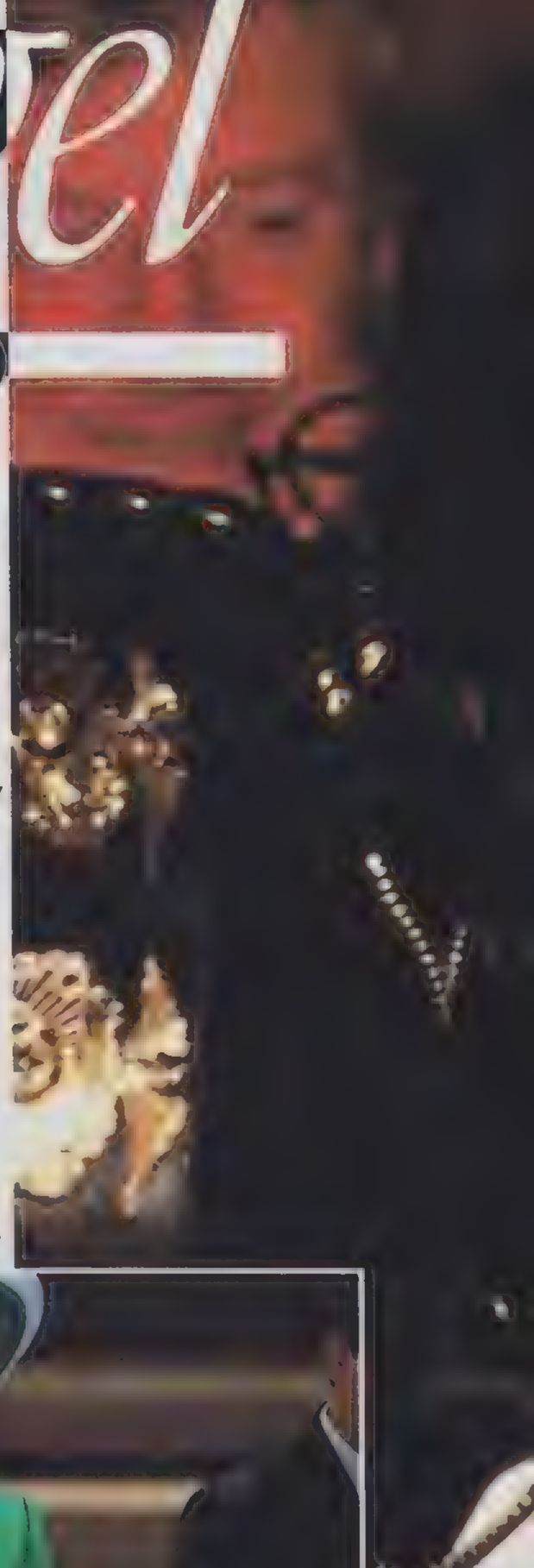
Penn photographs them with the stylized clarity of Kabuki, the stance of a sumo wrestler, the sly wink of a modern-day mime. "My generation in Japan lived in limbo," Miyake says. "We were the first really raised with Hollywood movies and Hershey bars, the first who had to look in another direction for a new identity. We dreamed between two worlds." Miyake's "world"—inventive, individualistic, oddly idealistic—is on show this fall (October 4 to December 31) at Paris's Musée des Arts Décoratifs. Miyake photographs and words here are part of a just-published *Issey Miyake: Photographs by* (another unconventional artist) *Irving Penn*.

Issey Miyake, 1988. Photography by Irving Penn. Copyright 1988 by Irving Penn. From *Issey Miyake: Photographs by Irving Penn*. Edited by Nicholas Callaway. Published by New York Graphic Society Books, in association with Callaway Editions.

The stance of a sumo, a mannequin's impassivity

charlie's angel

Why does Princess Di capture our imagination? Perhaps because Americans take liberties the English wouldn't dream of—we *identify* with her. By KATIE LEISHMAN



Scenes from a Marriage: Charlie's angel (*left*); playing "Bad" with Michael Jackson (*right*); and perfectly demure on Derby Day (*below*).

On a rainy afternoon in London's National Portrait Gallery, schoolgirls in sailor middies crowded around a portrait of a pretty, round-faced girl, scarcely older than themselves, dressed in black velvet trousers and a vest. There is a self-possession about the girl and the hint of a smile in her eyes and on her lips, which are off-center, making of a pretty girl a beautiful one.

The painting, the first official portrait of the Princess of Wales, executed shortly after her engagement, is fascinating to study seven years after the royal wedding. Diana recently appeared on the cover of *People*, again wearing black velvet—a low-cut evening gown—and diamonds. But the magazine photograph of a more mature Diana reveals, ironically, a guardedness and vulnerability that are nowhere in the face of the confident teenager in the painting.

Such airy analysis was far from the minds of the schoolgirls arguing whether they liked Fergie or Diana better. Seated on a sofa, studying the portrait from a distance, were an old woman and her husband, who was a retired postal officer and a Sunday painter. "We *are* lucky to have such a nice royal family," the woman said. "They let us in a bit more, especially since Diana." She smiled approvingly at the pair of paintings of the future King and Queen in their casual clothes. Then she pointed up the stairs toward a family portrait of King George V and Queen Mary, shimmering stiffly in ermine, satin, and gold braid. "They were the last of the Victorians," she said.

In 1981, when the royal family was looking pathetically anachronistic, relegated to the pages of *National Geographic*, Queen Elizabeth announced Prince Charles' engagement to Diana Spencer. Overnight, this nineteen-year-old woman brought monarchy into the twentieth century. Yet even now, no one, least of all Diana, seems quite sure how much modernity *(Continued on page 450)*

Top: Georges de Keerle/Gamma Liaison; *right*, Tim Graham/Sygma

RDR-REX

What intrigues us

(Continued) and how much tradition the world wants of her. She personifies, more than anyone in the world, the debilitating contradictions in the expectations that women have created for themselves and each other, sexually, socially, and professionally.

Of course, the British and American responses to Diana differ in some important respects and overlap in others. For Americans, Diana floats above the rest of the Windsors. She is an abstraction, all the more so because she says nothing or says so little, and has no clear-cut public image. Women project their fantasies and prejudices onto her like mad. "Young American women identify with her as they did with Grace Kelly: a girl just like them who made good," says Brian Hoey, author of *Monarchy: Behind the Scenes With The Royal Family*. "In America, anyone can identify with anyone. British girls would never compare themselves to Diana that way. They know the rigid class system. Diana is an earl's daughter, on another plane entirely."

The British also keep the Princess' role in historical perspective. Diana and Charles' wedding may put many British in mind of the 1934 wedding of a no-less-glamorous pair: Princess Marina and Prince George. An Englishman may also inform a Yankee that Diana's beauty was not only matched but surpassed by that of a previous Princess of Wales, Alexandra, wife of Edward VII, whose marriage foreshadowed the Windsors' in another respect: rumors of Edward's philandering circulated non-stop. Of course, in the Victorian era, impersonal geopolitical considerations influenced the Prince's choice of a bride, and the public subsequently entertained no illusions about true passion in the royal household. In 1988, love alone can theoretically rule the royal marriage, and the world is going to be mightily disappointed if it doesn't.

Yet even as Diana is pressured by her people's hopelessly romantic expectations of her, she is being subjected to an unprecedented no-nonsense scrutiny of her "working" life. The Princess leads a very rich life in a country where many people lead a very poor one, and she must constantly balance pomp and circumspection. "Diana's lifestyle is not resented and is only in danger of being so if she is ever perceived as associating too closely, or looking too like, the idle rich," says Bob Houston, editor of *Royalty Monthly*. "Any hint of the world of *Brideshead Revisited* is disapproved of, and Sarah Ferguson has, unfortunately, crossed that line in many people's minds. Diana has not."

The Princess immediately subdued her fashion image two years ago—by favoring more conservative suits and day dresses—after Fleet Street tabloids nicknamed her "Dynasty Di." Today, her personal style is venerated and she is credited with influencing the other royal women. (Americans often don't understand that the royals are brought up with the social customs of the landed gentry. Many courtiers of Diana's class are raised with much more studied sophistication.) "Diana has inspired them to get their acts together," says Christopher Warwick, author of a forthcoming biography of George and Marina, the late Duke and Duchess of Kent. "You had these little ladies who looked a joke in clothes that seemed like they had come out of a 1950s' dressing-up box, with their Minnie Mouse shoes, carrying handbags that were more like suitcases. And now, the Queen is wearing shoulderpads."

In England, the Queen remains more popular than Diana. But

Tim Graham/Sygma

is the possible tragedy of Diana's choice

the Duchess of York, who has made nearly as big a hit in the States as the Princess of Wales, is greatly disliked by many upper-class British. "The masses may appreciate her because she appears down to earth—she's 'jolly hockey sticks,' " says Warwick. "But she's frumpy and doesn't know the meaning of the word 'dignity.' " In select circles, the Yorks are known as the Duke and Duchess of Pork.

Fergie's controversial sexual past is often contrasted with Diana's role as virgin bride. That distinction, which would have meant nothing twenty years ago, is essential to the aura surrounding the Princess of Wales, and makes other European royal figures seem tawdry or even ersatz. Ingrid Seward, the editor of *Majesty Magazine*, says, "When we run an occasional piece on Caroline of Monaco, we always get some letters saying, 'Please, not another word about those Grimaldi sluts . . .' "

The British curiosity about Diana is boundless and often ridiculous. The BBC once aired thirty minutes of footage of Diana and Charles, while a psychologist analyzed the clues their body language might hold for their future. American press coverage is as shameless. *People* published a graph—the sort usually used to record economic trends—that depicted the ups and downs of the Windsors' marriage. Such silliness reveals nothing except how much the public cares that this couple stay together.

"The marriage has been through a tricky time, no doubt about it," says Seward, who has just published a biography, *Diana*. "Charles is kind and loving but very selfish, and life with him has been difficult. But the Princess won't just walk out, much as she might want to. She has to work it out." Two other royalist authorities, Harold Brooks-Baker, publisher, Burke's Peerage, and Bob Houston, dismiss the rumors of marital discord. "That marriage isn't in trouble and it never has been," says Brooks-Baker. "What is true is that Diana had some growing up to do. The Princess of Wales at nineteen was like one of my children at age ten. She came from a terribly unhappy, broken home and hadn't even been to university."

The truth about Diana's feelings is obscure because she keeps her mouth *shut*—shut like nobody since Jacqueline Kennedy or, before that, Garbo. The reasons for her silence have themselves become a subject of speculation. "She is bright enough to know that she is not an intellectual and she keeps quiet," says Hoey. "Yet there is a line of steel running through her. Diana can figure out instantly where the sympathy for her in a group lies. She can work a crowd better than anyone I have ever seen." Seward insists that Diana's silence conceals a quick wit. Pressed for an example, she says after a long pause, "When Diana met me, she said, 'Ah, Ingrid, you think you know everything about me, but you don't. I bet you don't know how many fillings I have.' "

A particles physicist she isn't. Yet her silence adds to her mystique and makes her a natural target for projection: people's observations of Diana frequently say more about them than about her. Women express their opinions of Diana with absolute certainty, which psychologists say is a sure sign of projection: Charles doesn't love her . . . She thinks he's an idiot . . . She is only happy with her kids . . . She wants to be a kid herself.

Most everyone seems remarkably protective of Diana, and to share the feeling of a forty-one-year-old housewife and mother in Newton, Massachusetts, "If it turns out she isn't happy, and she decides to divorce Charles, we will still love her guts. If she decides to sell her soul and stay with him just to be Queen, I'd understand that, too. Whatever she decides to do, women will stick behind her. We all went to her wedding, didn't we?"

One might expect less tolerance from the British who, after all, have just barely recovered from Edward VIII's abdication-for-love in 1936. Yet British journalists report that the rumors last spring about an affair between Diana and Philip Dunne only enhanced Diana's popularity. "People were by and large very supportive of her," says Warwick. "The British have updated their views. If her husband is the 'Wally' [read, nerd] he sometimes seems, why shouldn't she have an affair as long as she keeps it to herself?"

For one thing, infidelity on the part of the Princess of Wales is, technically, a treasonable offense—however unlikely the pressing of such charges would be today. Some lovely heads have rolled for less. Lighthearted though Diana's shows of independence may seem, she has bought into a game with some pretty heavy rules. That connection to traditional, even ancient, laws—and her seeming temptation to break them—renders Diana unique and finally mythic. "She is the Guinevere of our age," says Ean Begg, a Jungian analyst who practices in London. In Begg's interpretation, Merlin is Laurens van der Post, a philosopher-writer who is Prince Charles' spiritual and intellectual mentor. "Charles is the once and future king, whom the people look to to bring back Camelot," says Begg. "Diana is Guinevere, less concerned with affairs of state and grave psychological matters, and more interested in relationships." In the Arthurian legend, Merlin advises Arthur against marrying Guinevere, a high-born commoner (like Diana), because a real Princess is being reincarnated for him if he will wait. He does not, "and so there is a tragedy inherent in his choice of mate," says Begg.

It is a sign of the times that what intrigues is the possible tragedy of *Diana's* choice and the idea of *her* lost options. Though many of her predecessors married younger—and Victoria was ruling England at age eighteen—the modern line goes that no nineteen year old could have possibly known what she was getting into. Yet this was someone who in adolescence announced that she wanted to be a dancer or the Queen of England. The portrait in the National Gallery depicts a girl who has clearly gotten what she wanted. Seven years later, would she throw it overboard? Whether she's clever like a fox or innocent as a lamb, Diana clearly understands one thing: the world's fascination with her hinges on her withholding the answer to that question.

Katie Leishman *is a freelance writer living in Brooklyn, N.Y.*

Role Model of Royal Model? A few years back, Diana took flak for her dare-to-be-bare fashion image. Today, she's looking almost as subdued as Princess Anne *(below right)*.

Bryn Colton/Camera Press, London

PICASSO

"I felt as though he forced himself to laugh louder and stronger than others because deep in him he was extremely sad"

REVEALING MOMENTS

On the Riviera, 1954

The sacred monsters of modern art history are made human in Alexander Liberman's haunting book of photographs and reminiscences

By JED PERL

When Alexander Liberman talks about the immortal painters and sculptors he photographed in the years after World War II, his normally confident voice takes on a wistful, slightly hesitant tone. "I tried to catch them. I tried to catch them in what Cartier-Bresson called 'the decisive moment.' I would call it, actually, a 'revealing moment.' Many of these artists have, I think, revealing gestures."

Liberman's extraordinary book *The Artist in His Studio*—long out of print, soon to be available in a resplendent new edition from Random House—is documentary photography carried to the level of poetic art. His images stand with those of Cartier-Bresson and Brassaï as the most enduring photographic souvenirs of the School of Paris. They are direct, guileless; and yet, turning the pages, one quickly becomes aware that the photographer has caught not just the artists and their environments, but also the very air they breathed.

Liberman's photographs home in on the mystery of personality. Some of his images—Matisse's crowded shelves of books; Rouault's hands flying up into the air as he speaks; Braque moving around in the gray light of his *(Continued on page 457)*

GIACOMETTI

"His best work, he believes,
is done after hours and hours
of work, when he is
so tired that his intelligence
has lost control"

In the Paris studio, 1953

Alexander Liberman

BRAQUE

"There is great humanity
and penetration in his pale brown eyes.
He weighs and compares you, the
surroundings, your actions, and disappears,
withdraws, into meditation"

At Varengeville, 1953

MATISSE

"Aloofness and reserve seemed a self-imposed discipline on a tender, emotional nature"

In Paris, 1949

Alexander Liberman

(Continued from page 453) atelier—have been with me ever since, as a kid, I first checked the original 1960 edition of *The Artist in His Studio* out of the public library. Among Liberman's extraordinary cast of characters are Léger, Chagall, Derain, Villon, Arp, Sonia Delauney, Alberto Giacometti, and Balthus; there are, as well, haunting portraits of the empty studios of artists who had already died—Cézanne, Renoir, Bonnard. Liberman works his own photographs into layouts and sequences that have novelistic power.

In setting out to record the great figures of the School of Paris in their old age, Liberman seized an opportunity that had never existed before: to leave a photographic record of a generation of giants. His achievement as a photographer is to have eluded both the impersonal formality of the portrait study and the glib informality of the snapshot. He has found subtle, surprising ways to bring us close to an artist—to give us those revealing moments. Turning to one portrait, he says, "Here's a picture of Braque having lunch, where he sort of makes a funny expression and rests his powerful hands in front of him. For me, practically the essence of Braque is in that picture. Because there is passion, and violence. He used to be a boxer."

Liberman's idea was "to investigate what art is about. I was always curious when I looked at masterpieces—a Velásquez, or a Franz Hals, or a Manet. How were these brushstrokes accomplished? How was this done? And I thought, I could perhaps document what remained of the people whom I admired." It's as if Vasari could have gone into the studios of sixteenth-century Florence and Rome and Venice with a camera.

Talking with Liberman about this project, which absorbed him for many years, I began to understand that only a man of Liberman's wide culture—and a man who is a painter and sculptor himself—could have brought off this lyric memorial to a legendary age. Our conversation wandered easily through memories of his own packed life. There was his fascinating childhood and youth spent among Russian émigrés in England and France ("My mother adored painters. She had an obsession with them . . ."). He has a rich double career as an internationally renowned abstractionist and as editorial director of the Condé Nast magazines. And then there are all the remarkable friendships that have wound through his life: with the Russian Constructivists, such as Larionov and Gontcharova; with the generation of artists, critics, and dealers who established modern art in America—among them Barnett Newman ("my best friend"), Robert Motherwell, Clement Greenberg, and Betty Parsons (Liberman's dealer for many years).

Having lived both in Europe and America, and having known both the European modernists and the American Abstract Expressionists, Liberman is in a remarkable position to analyze the changes that have overtaken art in the past fifty years. When asked what differences he sees between the European and American artists he has known, the scale of work immediately comes to mind. "I remember," he says, "Pollock and Barney [Newman] at a luncheon I gave for them. They said, 'Give us billboards.' They wanted to expand. Now, the Europeans were really fixed with their easels, tied down with palettes."

But what strikes Liberman most forcefully when comparing Paris with New York City is how, in Paris, there was always "a mixture of literature with art. Poetry with art." It is this sense of the poetic dimension in art that suffuses Liberman's photographs. "In the early days, most of the Parisian reputations were made by poets defending or praising—Apollinaire, Max Jacob, Reverdy. Matisse illustrated poetry. Giacometti had his Apollinaire and his Rimbaud beside his bed. So poetry seemed to be the source of inspiration. It was like a dark figure behind the artists. In Europe, poetry is a traditional means of expression. It's part of life, like eating, or wine, or the landscape. All of the artists I knew aspired to art as poetry. This never existed in America."

Perhaps because he is an artist himself, Liberman respects the special, almost sacred spaces that artists create for themselves. One feels that he understands the artist's need for privacy; in conversation, he refuses to barge straight into anecdotes and reminiscences of Matisse, Picasso, Braque, and the other modern masters. Speaking of their world, he comments, "There's a sadness about all the artists and studios that I saw."

Yet wonderful stories came out as we talked. Picasso, Liberman says, "always struck me as being terribly full of doubt. Very insecure, strange as it may be. Maybe most artists are. Except Matisse. I can't say I was intimate with Matisse, so I don't know what he was like at other moments. But there was a certain imperious quality about him, a severity and dignity.

"Picasso, on the other hand, was tortured. Picasso was very direct. Very unafraid to show his being." The Maestro, he says, had an almost obsessive urge to climb into other people's lives—to see things from their perspective. "The first time we met," Liberman recalls, "we were on the beach. My wife has always liked big costume jewelry. She was wearing a ring and a gold necklace. Picasso immediately took them and put them on. He had a very curious habit of adopting things that belonged to others. Maybe it's revealing about his art."

The new edition of *The Artist in His Studio* opens with two photographs of Paris that contrast the public city of the Right Bank—full of formal monuments—with the private, artistic city of the Left Bank, where Liberman once had a studio on the tiny Rue Visconti in the Sixième Arrondissement. By setting up this splendid dialectic between the city of tradition and the city of revolt, Liberman carries us into the essential rhythm of modern art, with its historical tension between convention and experimentation. He considers even the clothes that artists wore: "Many of them worked in the traditional blue costume of the French workman. It was a bit of an affectation, I always thought. But I suppose there was a desire in the French to have this link with the old artisans. Braque made a palette out of parts of a tree. There was a constant interest in craft, in *making*."

Liberman also muses on exactly what it was that drove these men. "I think," he speculates, "most of these artists were, as the French say, *monstres sacrés*. They all had the overpowering drive, the sort of self-centered selfishness that, perhaps, profound art demands." But Liberman's photographs show, too, that there was something very human about these artists, and that somehow the grandeur and the humanity coexisted.

As our visit came to a close, I asked Liberman what he thought would be the impact of this new edition. He immediately spoke of his hope that a new generation might be introduced to the world of the founders of modern art. Their faith in art vibrates through these photographs. In a forward to the first edition, Liberman quoted the words of the painter Jacques Villon: "Before starting to paint one should . . . say a prayer." *The Artist in His Studio* is itself a kind of prayer to—and for—art. It more than fulfills Liberman's ambition "to make a statement that goes beyond the pictorial into something enriching, enlightening"—and here he pauses—" . . . life-giving."

An intimate—and surprising—look at the Soviet Union we don't see on TV, a country where the new spirit of candor rubs shoulders with nostalgic images of the past. Photographs and text by Francine du Plessix Gray

Postcards

Within the necropolis of Shakhi Zinda, *(opposite)* in Samarkand. One of the marvels of Islamic architecture, this complex of mosques and tombs, surmounted by brilliant azure domes of glazed tile, was built in the 14th and 15th centuries for relatives and court favorites of the Tatar conqueror Tamerlane. Under his reign, Samarkand became the most important city of Central Asia. Shakhi Zinda, or "Tomb of the Living King," takes its name from the grave of a Moslem saint—cousin of the prophet Mohammed—who is said to have brought the Islamic faith to Samarkand in the 7th century.

Arynok, or farmers' market, *(above)* in Samarkand, Uzbekistan, one of the Soviet Union's richest sources of fruit, vegetables, and wine. After noting the dearth of produce in the USSR's northern regions, one is constantly amazed by the sumptuous abundance displayed in Central Asian cities. Traditional trousers of bright striped silk are still worn by women throughout Uzbekistan.

Since the age of fifteen, when I acquired my first Brownie, I've taken photographs of every new part of the globe I've visited. The practice is not that frequent among writers. But I was a painter before I became a writer; and my love of cameras may have to do with my perpetual fear of the inadequacy of words, of the awesome gap between the buzzing sensory richness of our experienced moments and the relative poverty of any scripted text.

"I write," Flannery O'Connor once quipped, "because I don't know what I think until I read what I say." Somewhat analogously, some of us grow surer of a remembered "was" when we see it again in the admittedly fictional "is" of the most modest snapshots.

For how adequate are our recalls to creating any literature of fact, charged as memory is with our most secret appetites, most unadmitted lusts and griefs? Did that kindergarten in Tashkent strike me as a model one because some four year old brought tears to my eyes as she sang a ditty I'd warbled at the knee of my Russian great-grandmother? Was the festooned pink taffeta lamp shade at the elbow of a Moscow psychiatrist quite as kitschy as I remember it, expressing that nostalgia for past values which characterizes many older Soviet intellectuals? (The snapshot verifies that it was.) And this rosy lamp points to another function of my snapshooting habit: beyond its service as a preserver of memory's smells, hues, textures, my amateur's camera carries a quest *(Continued on page 460)*

from the USSR

Postcards from the USSR

(Continued) for what one might call the Inspired Finding, that talismanic detail in a face, scenery, or decor which (at least temporarily) might serve better than words in summing up the pith of a character, the mood of an entire city, sometimes of an entire historical moment.

These pictures were taken during a five-week tour of the USSR I undertook this year as a guest of my Moscow publisher, Progress, whose largesse and thoughtfulness in planning my stay lived up to the most fabled standards of Russian hospitality. This was my fifth trip to the Soviet Union since 1976. I visited a half-dozen Soviet cities. Throughout, I encountered a forthrightness concerning past injustices that exemplifies the new spirit of glasnost, and that moved me as deeply as the beauty of the country's landscapes and the kindness of its people.

Francine du Plessix Gray is the coauthor, with Soviet writer Zoia Boguslavkaia, of a forthcoming book on American and Soviet women, to be published simultaneously next year by Doubleday in the United States and Progress Publishers in the USSR.

Muscovite Aleksandr Kalugin *(above)* is a painter and graphic artist. Active in the Democratic Union—the major alternative political group in the Soviet Union—he was arrested three times under earlier regimes for his unorthodox views. Kalugin is also an editor of *Express-Chronicle*, one of several unauthorized weeklies that report news that the official Soviet press does not judge fit to print—strikes, demonstrations, jailings, religious events.

Economist Liuda, medical doctor Iuri, and their two-year-old daughter *(below)* in the kitchen of their communal apartment in Moscow. Although Soviet housing conditions have improved in the past years, the couple and their two children are still crowded into a single room; they may have to wait another five years for a larger flat. Employed in a state clinic, Iuri supplements the family income during his free time by practicing homeopathy in their tiny bed/living room—the right to private medical practice is a popular feature of *perestroika*. When I asked them how they would like their children's lives to differ from theirs, Iuri and Liuda answered: "We would like them to have faith in God, and to practice religion fearlessly."

Actress Sofiko Gouareli, *(above)* who has starred in many films of Tenghiz Abuladze (director of *Repentance*), is one of the Soviet Union's most beloved actresses. She is also noted for her outspokenness. Over lunch at her home in Tbilisi, she had this to say about the recently ended war in Afghanistan: "It was far worse than your Vietnam. . . our officials say we lost 30,000 boys, but how do we know that the toll wasn't ten times higher?"

Doctor Aina Ambrumova *(right)* is a psychiatrist who founded the first network of crisis phone lines in the Soviet Union. She also directs more than twenty counseling centers in Moscow that deal with suicide prevention, alcoholism, domestic violence, and many other problems related to "the universally growing disease of solitude." She says, "Most of our traditional communal principles—our sense of mutual responsibility and of esteem for elders—have all but vanished. Now the ethic is, 'Do what you will.' Dostoevsky was right. . . 'When God ceases to exist, everything becomes possible.' "

Images of the founders of the Communist system—Karl Marx, Friedrich Engels, and Vladimir Ilyich Lenin—still dominate Red Square on May Day. But the slogans and buzz phrases now used in the official press are strikingly different from those of previous decades. They include "Recapturing our Spiritual Values" and "Citizens' Consciousness Raising."

Sunday lunch in the writers' colony of Peredelkino, at the dacha of novelist-essayist Zoia Boguslavkaia and her husband, poet Andrei Voznesensky *(above)*. Proverbially gregarious and hospitable, they frequently entertain such notables as Günter Grass, Edward Kennedy, George Shultz, and Nancy Reagan. Peredelkino has been the couple's home throughout their twenty-five years of marriage. "Although we have a room in Moscow," Zoia says, "we always return to sleep in the country, even at 2 A.M. after a party in the city....Russians are that way: we can only recharge our energies in nature."

A central theme of my pictures is women's fear," says artist Sandra Krastinia, of Riga, Latvia *(above)*. Retaining closer ties to European culture than other Soviet republics, Latvia, Estonia, and Lithuania are often referred to as "the Soviet West." Among Sandra's favorite 20th-century painters are Edvard Munch, Jackson Pollock, and her contemporary George Baselitz.

A fashion model in a suit from the 1988 summer collection of Dom Modeli, or "House of Fashion," on Leningrad's Nevsky Prospect. The suit is by Leningrad's star designer Alexandra Sokolova. Her favorite colleagues are Yves St. Laurent, Kenzo and Issey Miyake. Viacheslav Zaitsev, the czar of Soviet fashion, in his Moscow office: "Until *perestroika*, the Soviet Union was living in an apotheosis of tastelessness," he told me. "The very understanding of the words 'beauty,' 'spirituality,' 'individuality,' was obscured... but now, as our individualism reflowers, people will want to re-create the harmony, the spiritual richness of earlier Russian culture."

Snack time *(above)* at a Tashkent day-care center (called *yasli*, or "cribs"), which was founded by the workers of a fashion design collective. Children can enter the tuition-free program at the age of twelve months; hours are 8:00 A.M. to 7:00 P.M. This *yasli*, which struck me as cheerful and immaculate, is particularly esteemed. The waiting list for admission is long; string-pulling can be essential, and most parents enroll their babies for it at birth.

Less than half of the population of Tashkent is of Uzbek origin. Drawn by the region's prosperity and clement climate, citizens from many regions of Russia have been migrating to Uzbekistan for decades; the variety and harmony of its racial mix reminded me much of our own Hawaii.

Francine du Plessix Gray

A fashion show at a fashion design collective in Tbilisi, Georgia. In the past three years, Zaitsev's practice of staging fastidiously choreographed "spectacles" for his collections has spread to most large cities of the USSR. The big European favorites in Tbilisi are Thierry Mugler and Valentino, now familiar to Soviet couture fans through a growing access to the Western press. The level of education demanded of Soviet designers is considerably higher than in other countries. They must finish seven years of study at art institutes, which are entered on a highly competitive basis, and which require extensive courses in history, Russian culture, drawing, and painting.

Houses dating from the 14th to the 17th century *(above)* and an Art Nouveau facade *(inset, above right)* in Riga, the capital of Latvia. Occupied since medieval times by a variety of powerful neighbors —Teutonic Knights, Danes, Poles, Swedes— Latvia became part of the Russian Empire in the 18th century, and after a brief period of independence was integrated into the Soviet Union in 1940. This legacy has left the city a rich variety of architectural styles, now impeccably restored, whose whimsy and intimate scale often recall Prague.

Seventeenth-century wooden structures *(above)* at the recently completed Ethnographic Museum some thirty miles from Irkutsk, Siberia. These two buildings, each dominated by an Orthodox cross and the Russian Imperial eagle, are said to have been guard houses set at the entrance of villages to protect them from hostile intruders. More than a dozen similar buildings have been brought to this birch forest from many parts of Russia to recreate the mood of peasant life in past centuries. The vogue for such "open air museums" is part of a renewed interest in Russian history, which prevails throughout much of the Soviet Union.

Museum guard (right) at the Hermitage in Leningrad. Why did I incur the wrath of this lady by photographing her without asking her permission? Because I knew she would wrathfully wave me away if I asked. Because her coquettish countenance, her narcissistic archaicness of dress, express nostalgia for a Russia that we thought was bygone and unrecapturable but that may well be returning—ironically, on the wings of *perestroika*.

Francine du Plessix Gray

On these six pages, the season's racy new small-scale furs—cropped, gently fitted, richly colored: standout accessories that turn a look for day, for evening, whenever. The starting point here: the news of stenciled "fur" on fur, *left*: Carolina Herrera Furs' bolero in leopard-print Russian squirrel. Revillon at Saks Fifth Avenue; Nan Duskin, Philadelphia, Baltimore; Sara Fredericks, Palm Beach FL; Marshall Field's....*Right*, equally appropriate for evening dressing or more casual day: Giorgio Sant'Angelo for Robert Sidney Furs' blue indigo mink. Barneys New York; Malouf's, Lubbock TX; Jones & Jones, McAllen TX; Beatons, Phoenix and Scottsdale AZ....*Beauty Note: Left*, the season's racy neutrals, from Sothys—Queens on lips, Siena Duo eye shadow on lids. Hair and makeup, Rick Gillette. Details, last pages.

Patrick Demarchelier

the big idea?

SMALL FURS

THE BIG IDEA?
SMALL FURS

Spotting a trend: exuberantly colored and patterned Tibetan lamb, *left*, by Karl Lagerfeld Furs. About $1950. Revillon at Saks Fifth Avenue; Nan Duskin, Philadelphia, Baltimore; The Carol and Irwin Ware Fur Salon at I. Magnin, Chicago; Nordstrom, San Francisco. Earrings by Fred Leighton. ...Another mood, another texture, *right*: Christie Brothers' black dyed fox bolero—small, highly versatile. Christie Brothers, Atlanta. To order at Nan Duskin, Philadelphia, Baltimore; Swansons on the Plaza. Hair, Gabriel Saba for John Sahag salon; makeup, Lydia Snyder. Details, last pages.

Patrick Demarchelier

Nighttime "jewels"....*Left*, in Russian broadtail, the new-style tuxedo by Yves Saint Laurent for Saks Jandel Furs. Saks Jandel, Chevy Chase, Washington DC; Roberts/Neustadter Furs, Boston; N.H. Rosenthal Furs, Chicago; Bullocks Wilshire....*Right*, the shapely bolero in dyed black Swakara by Geoffrey Beene for Goldin-Feldman. About $1395. Bergdorf Goodman; Kirschner Furs, Savannah GA; The Carol and Irwin Ware Fur Salon at I. Magnin, Chicago; Bullock's. Hair and makeup by Rick Gillette....*Beauty Note*: *Left*, heightening the natural look—YSL Beauté Toasted Cinnamon lips. Details, last pages.

Patrick Demarchelier

THE BIG IDEA?
SMALL FURS

what's for dinner?

A charming new take on separates: easy, pared-down shapes . . . high-impact fabrics . . . color with black

VOGUE PATTERNS

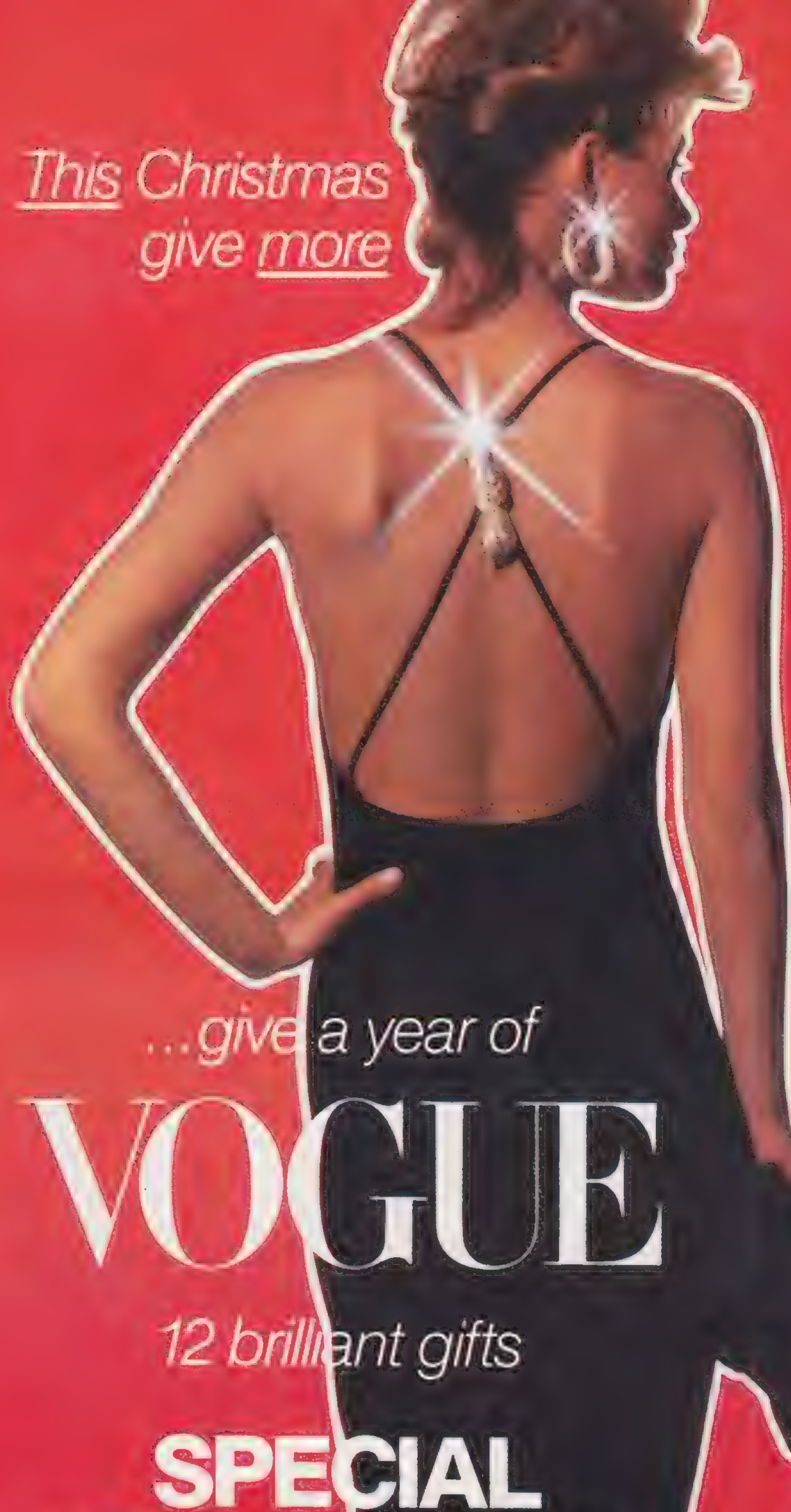
Bare and bright, *left*: black lace T-shirt and fuchsia silk taffeta pants. Rayon/nylon top, Vogue Pattern #7128. Fabric, Riechers USA. Pants, Vogue's Basic Design Pattern #2043. Fabric, Super Textile Co. . . .The soft touch, *right*—sequined lace dirndl with a peach silk organza underskirt and matching peach blouse. Top, Vogue's Basic Design Pattern #1398. Fabric, Shamash & Sons. Skirt, Very Easy Very Vogue Pattern #9813. Black Forster Willi nylon/viscose lace fabric, Sequins International. Details, sewing information, see last pages of this issue.

Wayne Maser

what's for dinner?

Color—the perfect solution. Chartreuse rayon/silk satin pants (Vogue's Basic Design Pattern #2043; fabric, Brochures). With a sleek stretch Antron/Lycra velvet turtleneck (Very Easy Very Vogue Pattern #9668; fabric, La Lame).

Wayne Maser



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The ornamental edge: simple shapes, heightened textures —ribbon lace pants lined in silk chiffon (Very Easy Very Vogue Pattern #7162; fabric, Solstiss Lace). Plus a faux Persian lamb top (Butterick Pattern #3670; fabric, J.L. Deball). These pages: hair, Kevin Mancuso for Oribe at Parachute; makeup, Joe McDevitt for Pierre Michel at Trump Tower. Details, sewing information, last pages of this issue.

Bofill and d'Huart inhab-
it a black-and-white
world as graphic as an
architectural drawing—
lean, controlled, all dra-
matic silhouette and
classical echoes.

Karen

GRAND ALLUSIONS

He's the most audacious of French architects, mixing past and present. She's the designer who sets his poetry in motion. Now, Ricardo Bofill and Annabelle d'Huart are about to break ground in America. By EDMUND WHITE

Details, last pages

Back to the future: In the French university town of Montpellier, Bofill evokes Bath's crescents. Or is this Alphaville?

GRAND ALLUSIONS

One of Europe's most prominent architects, about to become a superstar in the States as well, Ricardo Bofill is an unexpected combination of antiquity and modernity. The Catalan architect is a bit like the eighteenth-century visionary Boullée, who used classical elements with such audacious theatricality and on such a grandiose scale that few of his projects were built. Bofill's genius is that he has realized his dreams, fashioning surprisingly contemporary structures out of Greek-temple vocabulary.

Annabelle d'Huart, his partner in life and work for the last ten years, is a noted designer in her own right, a woman with a horror of merely copying the past and a love of science and technology: "I'd rather visit the aerospace center in Toulouse than the Louvre in Paris." In on each Bofill project from its inception, d'Huart creates his innovative building materials. She also designs curtains, tiles, rugs, linens, towels—a cashmere blanket edged in otter and chinchilla, a bolt of wool striped with silk taffeta, a wallpaper based on Japanese origami. Says Bofill, "Annabelle has a great natural talent—and more taste than any woman in Paris."

Although they live with their eight-year-old son, Pablo, in a stately old town house in the Proustian quarter of Saint Germain, their apartment looks nothing like the Belle Epoque. Rather, it reflects their classical tastes (architectural studies on the walls, the *Discus Thrower* in the entryway) and their admiration for the ladderback chairs of Charles Rennie Mackintosh, the Scottish Art Nouveau architect. The sobriety of these elements is played off against d'Huart's luxurious fabrics as well as potted flowering trees everywhere. D'Huart likes to offer the rare guest supper in the kitchen, where one dines off dishes she has designed.

Bofill and d'Huart met twice. The first time was some fifteen years ago at a big wedding party in the south of Morocco. Five years later, in Paris, they were properly introduced by Loulou de la Falaise. Neither had forgotten the earlier time, which they had both filed away for future reference. When they started living together ten years ago, d'Huart was finishing design school in Paris. Ready for an involving artistic collaboration, she couldn't have found a more dynamic partner.

Bofill's reach is worldwide. He already has offices in Barcelona and Paris, and he has just opened another in New York City's SoHo. His American projects include three thousand apartments for the old New Jersey docks opposite Manhattan; a new school of music and the symphony hall at Rice University in Houston; and a building for the historic corner of Hollywood and Vine. At this point, however, his most flamboyant work is in France, where he has become a specialist in providing palaces for the masses; "bargain-basement Versailles" is what critics say of his style. In Paris, behind the ugly Montparnasse skyscraper, he is just wrapping up an apartment complex that resembles a baroque church. In the city's far-flung suburbs, he has put up low-cost housing that looks like an aqueduct; an enlarged Palladian villa; and an arch of triumph.

Both Bofill and d'Huart need to create something every day. They feed off each other's capacity to see things freshly. Despite his pride in her talent, Bofill is enough of a Latin male to say, with intentional modesty but real chauvinism, "Annabelle's greatest virtue is her ability to put up with me. I'm impossible." And he smiles radiantly, sure of his enormous charm.

Bofill has become a specialist in providing palaces for the masses

Paris still life: a calm that is uncanny, a style that is plotted from the pruning of the trees to the skyscraping chairs.

GRAND ALLUSIONS

"I'd rather visit the aerospace center in Toulouse than the Louvre in Paris," says d'Huart

Delicate...strong...a face that is new from every angle: Annabelle d'Huart, *left* (and with son Pablo, *below*). *Opposite:* In the Left Bank house, three sets of ladderback chairs by Mackintosh, a gesture as brazen—and monumental—as a Bofill building.

Karan Radka

Details: last pages

Living well...

Russian resolution

Glasnost is working. Right now, if it's Russian, it's hot: furniture and porcelain gilded to light up royal nights; fantasy jewelry; art and theater inspired by revolution, as modern now as it was then. Here, the books, the shows, the collectors...

***Internationale* style: here, a Soviet op-art experiment for a Chaplinesque costume design, from *Russian and Soviet Theatre 1905-1932*.... Furniture that incited a revolution, *left*: Beauvais tapestry armchair, painted in *faux* bronze and highlighted with gilt—a late royalist fling, circa 1903-4....Dietrich, *top left*, faces Russian winter in sable in *The Scarlet Empress*.**

In politics, in publishing, at the auction houses, this is the year of the USSR. The newest collecting trophies among the superrich—the Calvin Kleins, the Gettys, the Agnellis—are rare, exquisite, nineteenth-century furnishings; they're drawing record prices. Architect Peter Marino has designed his own interpretations for aspiring czars of capitalism.

The Smithsonian is planning a major exhibition of Russian ethnic art. To hold you until then, many books are due this fall. *The Golden Age of Russian Furniture 1780-1850* (Vendome), by Swiss dealer Antoine Cheneviere, has never-before-seen photos of the Hermitage's extraordinary collection. *Russian Art Nouveau* (Rizzoli), by Elena A. Borisova and Grigory Sernin, and *Russian and Soviet Theatre 1905-1932* (Abrams), by Konstantin Rudnitsky, reveal movements Westerners know little about. Russian riches also dazzle in *The Kremlin and Its Treasures* (Rizzoli).

The work of the early Soviet avant-garde, once branded "counterrevolutionary" and banished to museum basements, now hangs in an exhibition at the Russian Museum in Leningrad. The catalog, *Soviet Painting 1920's-1930's*, a joint venture of the Soviets and publisher Harry N. Abrams, is absolutely intriguing.

Also, while in bookstores, note the number of new novels by authors whose names end with "v"s and "i"s, among them Arkady Lvov's *The Courtyard* (Doubleday) and Iuz Aleshkovskii's *The Hand* (Russica). Long live Glasnost. *("Living Well" continued next page)*

Clockwise from top left: from the film *Nicholas & Alexandra*, the royal sleigh...dragon-base table with malachite top, circa 1850...Ana Luisa Behrens-Herrera (Carolina's daughter) in a Fabergé-style necklace ...the brilliant onion domes of Terem Churches, from *The Kremlin and Its Treasures* ...architect Peter Marino sets a table with Imperial porcelain bearing the cipher of Nicholas I.

Clockwise from top left: Photofest; Tzigany Fine Arts, London; ROXANNE LOWIT, jewelry by A La Vieille Russie, New York, NIKOLAI RACHMANOV, courtesy of Rizzoli International; SUSAN WOOD. *Opposite page, top left:* Movie Star News *Bottom left:* SOJUZ, USSR, courtesy Pavlovsk Palace Museum. *Right:* reprinted from *Russian and Soviet Theatre 1905 1932* by permission of Harry N. Abrams, Inc

Living well...

La dolce villa

Orvieto autumn: friendship, art, the country life

For many years, Bice Brichetto belonged to the talented circle of Zefirelli and Visconti. Then her attention shifted from set design to painting—dreamy classical illusions in a palette that only Italian eyes could conceive; and with that shift, her life moved from her cluttered flat overlooking the rooftops of Rome to a romantic villa and studio near Orvieto. Neither place is fashionable in a usual sense. They are about ambience, atmosphere. Hardly a weekend goes by without having friends ensconced somewhere in the Orvieto house. (Tradition calls for lunch in Brichetto's Rome library before everybody sets out.) What sweeter place to be on a fall afternoon than with one's friends, one's work—and a plate of the sublime local pasta known as *umbrichelli*? *("Living Well" continued on page 484)*

Clockwise: The garden at its most melancholy; country dining; Bice Brichetto, *foreground*, and friends; Orvieto kitchen; lunch in the Rome library.

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Living well...

Guild and Polo in their London parlor

Seventeenth-century Dutch still lifes inspire centerpieces, gift baskets from Manhattan Fruitier.

Coloratura

Tricia Guild's London town house vibrates with the jewel colors and brilliant prints that are the signature of her Designers Guild shops. In her new book, *Tricia Guild's Design and Detail* (Simon & Schuster), she walks the reader, step by step, through the process of decorating the house, where she lives with her daughter, Lisa, and American husband, Richard Polo. "He brought the color yellow into my life," Guild says of the restaurateur behind the London branches of Orso and Joe Allen; such is love through a designer's eyes. With masses of untamed ringlets, Guild looks like a curious synthesis of sixties earth mother, an Edwardian lady, and Amy Irving. Her style, like her appearance, brings an edge to tradition: personal, intuitive, constantly evolving. Guild is an especially brilliant colorist, and a fearless one at that. "Nothing," she says, "is more lifeless than the perfect result."
(*"Living Well" continued on page 486)*

Tout sweet

The hint of melon in the flavor of a fine Chardonnay and the rich, black-currant nuances in a great Bordeaux always enchant me. But when I want to savor the unabashed splendor of the real thing, I look for my fruit in a liqueur.

Like chamber works in the realm of classical music, these opulent, sweet after-dinner drinks now represent the rarest—bluntly, the least popular—taste in "serious" beverages. Their renaissance is long overdue.

My short list of the finest fruit liqueurs, which are always in season:

Trénel Fils Fraise de Bourgogne *From France's most distinguished producer of red fruit liqueurs, a magical creation—monumental, with opulent texture and a remarkably tangy, dense, strawberry fruit presence. $20.*

F. Meyer Grande Liqueur de Poire Williams *Smooth and sumptuous, with lovely, faintly piquant, pear-imbued flavor. $26.*

Georgian wineglasses—ideal for liqueurs.

Cointreau *The ultimate expression of the orange in its most concentrated form—brilliant and beautiful. $26.*

Chambord Liqueur *Endowed with gorgeous black-raspberry fruitiness and fascinating chocolaty overtones. $20.*

Trénel Fils Crème Cassis de Bourgogne *Marked by luscious, sweet but delightfully tart black-currant flavor—a classic. $20.*

Grand Marnier Liqueur *Intense yet benign, an inspired union of oranges and old Cognac. $26.*

Trénel Fils Framboise de Bourgogne *The quintessential Framboise—ample, perfectly balanced, with scintillating red-raspberry fruitiness. $20.*

Lheraud Guy Liqueur d'Abricot *Made from fresh apricots and 100 percent organically produced Cognac, this is a delicate, refreshing, moderately sweet, and supremely delicious new liqueur. I first learned of it from Ted Conklin, whose sophisticated cellar at his American Hotel in Sag Harbor, New York, also features other Cognac-based liqueurs—Cassis, Framboise, Orange, Poire, and even Amande—by the Lheraud family. I was later able to track down the Abricot at Garnet Wines & Liquors in Manhattan. $27.*

—MARTIN GERSH

Top Left: CHRISTOPHER SIMON SYKES. Top right: SUSAN WOOD. Bottom: CONSTANCE HANSEN. Glasses: James Robinson, NYC

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Living well...

Below: Sally Clarke awaits the faithful. *Right:* The Tuscan way—via Pino Luongo.

Rethinking food...

A less serious affair now—the new restaurants, books are about comfort

Musicians in T-shirts and velvet, publishers in tweed terrorist jackets, and all wise eaters in London's Kensington gather at Clarke's as at a friend's house. Rare friend, Sally Clarke; even rarer combination: fine chef, extraordinary manager.

"Were you here last Thursday? She did Jersey Royals baked with lovage—definitive potato," the filmmaker sighs over tonight's spinach gnocchi.

"No," says the architect, "but Tuesday there was the warm pancake with raspberries and cream."

I'm having amazing chicken marinated in lime juice, grilled with black bean, coriander, and soy sauce. A friend comes by: "You missed the burnt cream with cranberries and blood oranges last night." One may have to move in.

Glories at "& Clarke's," the new shop next door: walnut and olive breads. Clarke's, 124 Kensington Church Street; 221-9225. —JILL ROBINSON-SHAW

Pino Luongo, the very talented chef of Il Cantinori in Manhattan and Sapore di Mare in Wainscott, Long Island, has written a book called *A Tuscan in the Kitchen* (Clarkson N. Potter) with Barbara Raives and Angela Hederman—a book that will please many cooks and infuriate others. It is full of charming evocations of Tuscany, but the recipes give no precise quantities or cooking times. His dishes may be as simple as the substantial bean, lentil, or chick-pea soups of the region, or the many variations for Florentine *crostini*—for instance, one with tomatoes, anchovies, and porcini. The pastas are full of flavor and uncomplicated. Spaghetti alla Maremmana is made with tomatoes, mushrooms, eggplant, green peas, sweet Italian sausage, and cheese. I think I'd like to try that. —BARBARA KAFKA

Dinner in "the nabe"

I remember walking down the tree-lined streets of French towns as a student, peering into restaurants, and deciphering the menu's purple printing to see if it caught my fancy. Then, it seemed that I could stop in any neighborhood restaurant and get a good meal. Today, this is coming to be true in America, too. People see restaurants as a part of their everyday lives. They are tired of paying too much money for food that is more extravaganza than substance. They choose The Big Event carefully; in the meantime, it's easier to stay in "the nabe."

Neighborhood restaurants used to be Norman Rockwell lunch counters. Today, they're more varied. In New York, for example, Fanelli's (94 Prince Street) has remained the same slightly grungy saloon serving simple Italian food—spaghetti with Bolognese sauce—as the crowd has changed from working Italians to artists and their followers. La Bohême (24 Minetta Lane) found its very successful niche serving Mediterranean food—pizza, pasta, French standards like hot sausage with potatoes or steak with fries. Uptown, Orso (322 West Forty-Sixth Street) is the hangout for the *New York Times* staff by day, and by night, it serves the theater world. Work makes neighborhoods, too. —B.K.

In Manhattan, the alternative to restaurant-as-event: above, familiar faces at La Bohême, a New Age bistro, in Greenwich Village; *left*, Fanelli's in SoHo, of the checked-cloth school.

Top left: MARK JONES. *Top right, bottom:* SUSAN WOOD

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BEATING BURNOUT

(Continued from page 409)

think it's a waste of time."

Empty time may actually better one's ability to function. Just as the rhythm of improving one's body must include days of exercise and days of rest for muscles to rejuvenate, Rifkin says the mind requires "moments where you let things happen, rather than controlling them. That gives you a sense of new direction, and you can create again."

Many executives attempt to cure burnout by vacationing, redirecting their energies to skiing the Alps or shooting Colorado rapids. Instead of being time away, the vacation becomes one more challenge. "People take their coping styles with them on vacation," says Dr. Moskowitz. "If they manage to relax, it's wiped out when they get back."

At the other extreme are people too involved in work to seek any pleasure. "Couch potato" has come to be an accurate description of executive couples so overwhelmed by career demands that, outside of work, they can only collapse. Successful in their jobs, they feel burned out in the rest of their lives.

Too emotionally tied to their jobs, many people find themselves unable to step away and gain perspective. Cardozo points out that "professionalism today has come to mean not just being career-involved but career-consumed." But there are limits. A woman who defines herself by career success can never work hard enough, since her work goal is to prove her value. Eventually, she feels burned out—defeated less by job pressures than by her own personal expectations.

Scheduling "empty time" regularly may be more relaxing than a vacation.

Cardozo suggests that women move away from the "traditional male norm of career as the focal point around which other aspects of life revolve"; although she acknowledges that "it's hard to have many roles if you're devoting seventy hours a week to working."

When mired in stress, there is a sense of being unable to go on. Life stops. "Psychotherapy might help you understand the basis for stress, but it won't give you control of your physiological reactions," says Dr. Moskowitz. Doing that requires breaking old brain/body connections and learning new ones. Dr. Moskowitz, who advises "retraining the body so it's not working against itself," teaches patients in his office how to trigger a physical relaxation response, so that even during a period of emotional stress the body doesn't shift into overdrive. He recommends personalized, medically supervised programs to master stress, which are increasingly accepted by the medical community and are often covered by insurance companies.

Being on the fast-track, however, doesn't necessarily lead to burnout. Maintaining a sense of balance, perspective and the ability to cope are all important factors. Rifkin suggests that we may have lost regard for the big picture. We have no perspective on our jobs and ourselves, and don't follow the natural pace and rhythm of life. "The past isn't irrelevant, and neither is the future. We have to learn to enjoy our place in the scheme of things." ▽

A LITTLE PIECE OF QUIET

(Continued from page 413)

volume in an attempt not to miss anything.

A cheering song, a soothing hum comfort and protect; but at a certain point, sound becomes an imposition. In "Psychopathology of the Hi-Fi Addict," H. Angus Bowes, M.D., notes, "The less organized will treat their hi-fi...as an expression of aggression, as a power symbol. To many, [it] has a sexual connotation." Aggression and sex seem to be a major component in the ongoing noise phenomenon: loud cars, big radios, huge guns fired noisily by men like Rambo. We may all need help.

Some action should be considered. The Mabaan tribe of the Sudan, who live in an environment of virtual silence, have significantly lower blood pressure and no coronary heart disease. Mental hospital admissions are 30 percent higher among people living near the noise of the Los Angeles Airport. Adults living near Soviet airports have two to four times the norm of ear, nose, and throat diseases, cardiovascular disease, nervous disorders and stomach problems; children suffer from increased fatigue, blood pressure abnormalities, and cardiac insufficiency. Achievement test scores for low- and middle-aptitude students show progressive deterioration in schools exposed to aircraft sound. People have been driven to extremes and have even started shooting at each other to stop the noise.

Alan Fierstein, president of Acoustilog, Inc., is frequently brought in as an acoustical consultant. "Neighbors are at each others' throats. One hears footsteps overhead; another complains about the piano. Things escalate. They want blood." Fierstein can be an expert witness. Armed with a stethoscope and portable spectrum analyzer, he tracks down all the frequencies—including many that can't be heard—and recommends ways to eliminate or contain them. "Less than 5 percent of all city buildings are built the right way. Floors are not made to prevent noise. Wood transmits sound. Carpets are frequently ineffective in preventing sound from leaving or coming in." Fierstein works against long-standing misconceptions. "Common sense is often not the right way. People put in a ceiling on the advice of contractors but it's the wrong ceiling; it doesn't work, and everyone gets mad.

"There are ways to solve problems," he assures, and the cost is not prohibitive—about $1000 for the average job. Ceilings can be hung on springs with rubber tips. Caulking and felt line the inside; insulation fills the space in-between. Floors can be built up the same way. Walls can be filled with insulation and fiberglass sprayed on to absorb reverberations. Double and triple windows screen outside noise. Fierstein redesigned the apartment of a horn player for Blood, Sweat & Tears so he could practice without disturbing neighbors. Currently, he is advising the City of New York on how to make meeting rooms in City Hall less reverberant. Apparently, people can't understand what's being said.

For real quiet, one still must get away from the city. "Wherever there are phones, there's noise," observes Diane Wolf. "At Little Dix Bay, there are no phones in the rooms. There are only four in the whole place. At Jumby Bay, there are only six. I searched them out, one by one." Wolf is a confessed phone addict. "Spas are quiet," adds Nikki Haskell. "At the Golden Door, you can hear the fat falling off." Haskell, who specializes in being a houseguest rather than a paying guest, says the glass-enclosed pool of the Di Portanova house in Houston is very quiet. Stan Herman's house in Malibu is consistently quiet. Finally, there is her mother's house in Beverly Hills. "That's where it's really quiet. She's always out." ▽

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FOOD FOR MOOD

(Continued from page 411)

turns to food to "swallow her feelings and fears," in an effort to avoid intimacy.

For most, food does not take on such powerful dimensions. On many levels, it is pleasurable: satisfying the palate as it enters the mouth, sating appetite, giving a sense of comfort derived from few other sources.

Witkin points out that "When most women want to make themselves feel better, food is their fastest focus."

For many women, food offers a shortcut, a quick-fix solution to feeling better.

—JUDITH S. STERN, SC.D., AND LAURA FLYNN McCARTHY

FOOD: A NATURAL CALMER?

Although a glass of wine with dinner, cookies and milk before bed, are perceived as helping a body relax, researchers are focusing on whether certain foods actually slow down the metabolism and act as sedatives. Studies indicate that eating high-carbohydrate foods can increase the production of serotonin, a brain neurotransmitter thought to have a calming influence. Critics of the study say foods tested were high in both fat and carbohydrates and, as a result, fat may be the key factor.

Recently, experts have explored the relationship between carbohydrates and women's menstrual cycles. Deborah J. Bowen, Ph.D., assistant research professor in the department of psychology at the University of Washington, Seattle, has found that women in the second half of their monthly cycle consume higher levels of sweets than those in their first half. She also found that women who give in to food cravings tend to report fewer menstrual symptoms such as cramps and sluggishness than women who resist them.

SWEET COMFORT

Sweet foods, according to Witkin, may be craved most because, on a psychological level, they're what we need to sweeten our lives. Chocolate contains phenylethylamine, an amphetamine-like chemical which, some experts suggest, is produced by the brain when we are infatuated. Hence, many women turn to chocolate when they are feeling emotionally needy. Like all stimulants, chocolate boosts energy and cuts appetite; yet some people still perceive certain stimulants as relaxing. Coffee, for example, is a well-known chemical pick-me-up; at the end of a meal, it can also be the emotional signal for relaxed feelings.

Although sugary foods may provide a jolt of energy, they can also produce a slowing-down effect once the sugar has been metabolized. Judith Rodin, Ph.D., professor of psychology at Yale University, studied after effects in men and women who drank fifty grams of glucose in water. She found participants reported feeling lethargic, slightly depressed, and anxious.

The message seems clear: when kept in proper perspective, eating offers a time-out, a moment to step away from daily activities. It may also be society's accepted way for women to allow themselves self-nurturing.

THE AEROBIC ANTIDOTE

(Continued from page 413)

stress and fear—fling the body into "fight or flight" readiness: muscles tense and hormones such as adrenaline cause an increase in heart rate and blood pressure. But the more one exercises, the milder the physiological response to stress; as the body learns to react less intensely, it begins to return to normal more quickly.

"Aerobic fitness drastically reduces one's physiological response to stress," says David Holmes, Ph.D., a University of Kansas at Lawrence psychologist trained in exercise physiology. "Aerobic fitness not only lowers resting heart rate, blood pressure, and muscle tension; but the aerobically fit person is more relaxed and less prone to illness under stress."

Exercise also stimulates the production of endorphins, hormones that provide an intense workout's pleasurable afterglow. Says Florida State University's Bruce W. Tuckman, Ph.D., "Any form of frequently repeated aerobic exercise is a positive addiction." The mental satisfaction and relief of fulfilling this requirement is an important factor in the relaxation equation.

Until recently, it was thought that only rhythmic aerobic activities, such as biking, running, and swimming, reduced tension. But according to James M. Rippe, M.D., director of the exercise physiology lab at the University of Massachusetts Medical School, even casual walking for forty minutes can significantly reduce blood pressure, tension, and anxiety.

Eating, taking a shower, sitting quietly in an armchair, or listening to relaxation tapes have been shown to significantly reduce tension. All provide an important time-out from life's hassles, a potentially crucial factor in tension reduction, says William P. Morgan, Ed.D., a sports psychologist at the University of Wisconsin-Madison. Likewise, softball, volleyball, or bowling can also provide a valuable opportunity to unwind but won't condition one's body. Weight lifting and Nautilus-type exercises—so-called "anaerobic" activities—on the other hand won't help one relax. "Anaerobic exercise does not have any of the positive effects of aerobic exercise," states Holmes. "In fact, it's very deleterious."

High-adventure sports such as hang gliding, white-water rafting, and mountain climbing may promote relaxation (assuming a person feels in control) because they force a person to focus fully on what she's doing. Dr. Rippe speculates that these sports may be stressful to some people while relaxing to others.

Competitive sports have the same double edge. Playing a hard game of tennis or racquetball will help condition the body; but if a person is tense about winning or upset about losing, it won't promote relaxation.

"It all depends on how you respond to competition," says Dr. Rippe. "Although there's no scientific data on this, the vast majority of recreational athletes get more relaxation out of aerobic activities than competitive ones."

If relaxation is your goal, Dr. Rippe recommends sticking to rhythmic aerobic sports, e.g., aerobic dance, cycling, swimming, running.

"Exercise is a wonderful way to relieve tension and anxiety. But there's more than one way of doing it," he says. To choose the best way, one must like the sport, look forward to it, and most important, at the end of it, to feel relaxed.

—SUSAN S. LANG

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M.D.—LICENSE TO SELL!

(Continued from page 417)

comes pharmacist, when the physician's office replaces the cosmetics counter, an obvious advantage is convenience. In one office visit, a woman can get prescription Retin-A and purchase the moisturizer and sunblock the medication requires using.

According to a 1987 report put out by Schering-Plough Corporation, more than 100 million prescriptions go unfilled each year; doctors say that if they hand patients medication, they are more likely to take it.

Dermatologists also argue that dispensing their own medications—as well as their own moisturizers, cleansers, and shampoos—gives them more control over the products. "By supplying our own products, we know exactly what the patient is getting, and we can personalize the products to meet her specific needs," says Norman Orentreich, M.D., a NYC dermatologist whose office now carries more than two hundred skin-care formulas and medications. "If a patient gets an allergic response, we know exactly what the ingredients are and can reformulate the product to eliminate the allergenic substance."

Dr. Orentreich says that medications that must be compounded from scratch pose a special problem in terms of quality control. "I have sent this type of prescription to ten different pharmacists; each has made a different preparation. I had no quality control, and I wasn't getting a consistent product."

Another problem with allowing a prescription to be filled elsewhere, says G. Thomas Jansen, M.D., president of the American Academy of Dermatology, is that pharmacists often substitute generic preparations for doctor-prescribed formulas. "But they don't substitute every ingredient, they're only looking at the active ingredient," he explains. "A patient may be allergic to a substance in the base. Also, certain preparations are much more effective than others."

Still, Dr. Jansen says that except in special instances the academy "does not generally encourage physicians to dispense medications," though it opposes proposed legislation to ban the practice. "The physician and pharmacist should work together for the benefit of the patient."

—LORI MILLER KASE

SKIN: THE HOT TOPICS

(Continued from page 418)

now been proved to induce permanent skin aging and skin cancer. Now, we are back to saying, "Stay out of the sun or go out for shorter periods of time and use updated sunblocks, which include UVB and UVA blocks...." But it's important to realize that sunblocks are imperfect.

JM: Today, all sun protection products with high SPFs, made by reputable companies, address UVA rays as well as UVB rays much more effectively than in the past. There's another issue involved. We test SPFs under highly controlled conditions, but nobody is sitting with calipers on the beach, measuring how much product to apply. That is one reason to use higher SPFs: to ensure that, with inevitable, nonuniform application, at least a reasonable degree of protection is obtained. If you start with an SPF of twenty-three, your chances of ending up with an SPF of fifteen are better than if you start with an SPF of fifteen and end up with less than half that protection.

AK: I find many women have a great desire to take care of their skin; but they are not well informed, so they abuse it. Some think they have to take a Buf Puf and Ivory soap and scrub the hell out of skin to get it clean. All they do is make skin worse. My experience is: Take away abrasives and compulsive washing for three weeks, and skin improves. We have a big educational job to do.

SL: *What simple steps should a woman follow to take care of her skin?*

WB: Good skin care needs water—warm-water rinsing without abrasive drying.

JM: But water by itself is actually a poor cleanser. You need to remove more than just water-soluble impurities. You need to remove oil impurities as well as excessive accumulation of scales, so cosmetic cleansers and exfoliants have a crucial role to play.

AK: The skin is very tolerant of scales and debris.

JM: But what about the woman going to a party in the evening, wanting to look her best?

AK: That's appearance.

JM: That's exactly what we're talking about—enhancing appearance.

AK: We have a long waiting list at the Center for Human Appearance. Women want to know about specific products. They say they went to the drugstore and saw sixteen different sunscreens: "Just tell me how I pick one." They want information, and many doctors are not prepared. Skin doctors are taught about skin disease and how to pass the American Boards of Dermatology. They are taught very little about counseling people on how to take care of their skin.

WB: My specialty is hair loss, and from my hair-loss patients I hear exactly the same questions: which products should I use? I'm not an artist; I can't paint someone's face and "take ten years away." I can tell them how to take care of their skin, but I have to send them to the cosmetics counter for the color.

SL: *How do you define sensitive skin?*

AK: I ask a series of questions: How do you react to sunscreens? Do you have tearing? Do you have staining, burning? What about fragrance? An experienced dermatologist can find out by asking the proper questions, but it takes time. Dermatologists who see twenty patients in an hour are just not going to do it. I've received letters from dermatologists who are annoyed with this whole Retin-A business, because it takes too much time, about fifteen minutes, to explain how to use Retin-A: that you must use a sunscreen and moisturizer, that it's a system of skin care.

MP: General practitioners have no hands-on experience with Retin-A. There's no question that a lot of prescriptions are being handed out in a very cursory fashion.

JM: A large majority of customers who come to a Chanel counter say, "I have sensitive skin." The problem, real or perceived, is significant. Women consider their skin sensitive if they experience tingling, stinging or tautness under conditions not necessarily related to anything. A well-trained Chanel analyst can deduce a great deal by asking questions and then recommend the most suitable products.

RK: One of the actions the FDA accomplished in the seventies was to regulate label information on cosmetics. Ingredients must be listed in order of predominance in response to consumers' concern that "If I'm allergic to something, I'll have the chance to determine what is in that product."

WB: I understand that, in their self-regulatory process, cosmetics companies have upgraded their testing in the last five years to parallel that of pharmaceutical companies.

JM: It's not strictly self-regulatory. We are legally obligated to the government via the FDA to test our products for safety. There is an FDA requirement that states unless a product has been adequately tested, the industry has the responsibility to produce a label to the effect that, "This product has not been safely tested." Now, you've never seen such a label on a cosmetic, which amounts to a promise by responsible companies that the products have indeed

PATRICK DEMARCHELIER

been thoroughly tested for safety. However, discussion is still raging as to what "adequately tested" means.

RK: I act for the person who, instead of going to a doctor's office, says, "I'm getting the same thing from a cosmetics counter." That is her interpretation of what she reads. Cosmetics counters often encourage it, and that's part of the FDA's action on anti-aging claims. However, after we negotiated with firms, we received a letter from every one of them essentially saying, "We will comply with your regulations by changing our labeling."

SL: *Should women be checking on their skin care with a dermatologist rather than at a cosmetics counter?*

AK: Skin education should begin in childhood. People now know about smoking, cholesterol, obesity, but they don't know much about skin. Physicians in general get poor training in dermatology. Dermatologists are in a good position to educate people, to tell mothers the only way we are going to conquer skin cancer is to smear sunscreen on kids early on.

JM: I can't see a woman who has normal beauty problems—dry or oily skin, lines, wrinkles, blotches—going to a dermatologist for help. She will come to a reputable cosmetics counter. She has found cosmetics can and do offer a great deal of help. There are many cosmetic functions that a dermatologist doesn't want to be concerned with. He doesn't have the time, nor is he trained or inclined to give cosmetics advice. He is trained to deal with problems of skin disease and not cosmetic issues.

MP: You're putting it in an either/or situation. Will women go to dermatologists or will they go to cosmetics counters? The question only arises now because in the past there wasn't much reason in terms of appearance for women to see a dermatologist unless there was something wrong. I don't know why it won't be parallel. There will be more and more products like Retin-A that can actually change skin structure and do things cosmetics can't. A large number of people are going to avail themselves of that. But that doesn't mean because they go to a dermatologist, they won't still go to a cosmetics counter.

WB: What is beginning to happen is physicians who are dermatologists/ plastic surgeons now have cosmetologists in their offices.

JM: One fact ought to be emphasized: with greatly increased life span, skin simply has to last a lot longer than it had to in the past. I think we all agree the industry has an enormous role to play, both in prevention of damage as well as correction of many skin deficiencies such as dry, oily, lined, blotchy complexions.

MP: Often people ask me, "Am I crazy to be worrying about this aspect of my appearance?" For instance, I've been working with someone who suffered an injury to her nose that was minor; yet this woman was extremely concerned about how it was affecting her life. I also get questions from people planning various cosmetic procedures as to whether they are justified in going through with it, whether they are being foolish or vain. Sometimes appearance concerns do need to be talked out; there

With greatly increased lifespan, skin has to last longer than it had to in the past.

may be little that surgery or other procedures can or should alter.

AK: "Vain" is a word I hear all the time. Dismorphophobia is an important element in this matter of appearance. It means a bad body image. You perceive things other people don't see. You think you have big wrinkles when, in fact, you've got small ones, or that you're losing your hair, when you're not really losing it. One cannot make fun of this phobia. The psychological consequences are serious. Some people will commit suicide if they don't get proper help. The advertising and fashion industries have set up impossible stereotypes.

MP: I'm not sure that's fair. If you look back on the history of cosmetics and appearance, you find it's always been a preoccupation of those who could afford it.

SL: *They didn't go to a psychiatrist for an OK.*

AK: When I began in this business, there was real antagonism between the cosmetics industry and doctors. That has been greatly moderated now. Positive interaction is developing between the industry and professional skin doctors, and that's all to the good.

WB: The consumer has a voice in this. When consumer advocate groups have complaints, they put pressure on government officials to look at the issue. The consumer is not without protection and does not need to be quiet.

SL: *Is there an FDA hotline for consumers?*

RK: Yes, there are consumer phones in the FDA offices in major cities across the country. But consumer activism seems to have disappeared in the area of anti-aging. Regulatory actions have been going on for more than a year. The industry is very concerned, but I rarely hear from consumers.

JM: The complaints that a reputable cosmetics company receives related to safety or health are infinitesimal, and generally trivial in nature. This may well explain why so little consumer pressure exists for regulation.

WB: We are all for enhancement, beautification of skin—for men and women, as long as it isn't hazardous. There are hazards in the environment, and now protection is being incorporated into the concept of cosmetics. Living longer, why shouldn't you want to look better? The idea of being vain should be a wash. ▽

EDITOR'S NOTE: *Ortho Pharmaceutical Corporation has announced this month that the FDA has approved a lower-dose formulation of Retin-A cream.*

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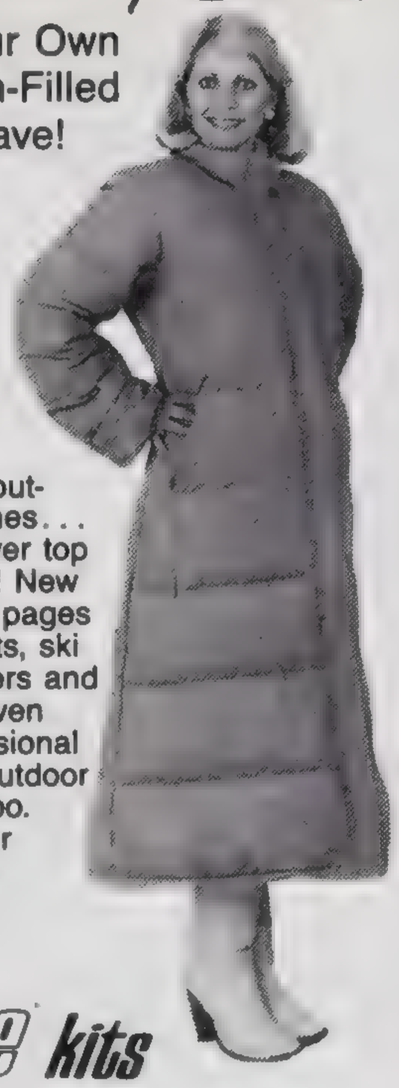

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SKIN CHANGES: EMOTIONS

(Continued from page 416)

arise from eating irregularly, ignoring regular skin-care routines, or not removing the excess oil and sweat that typically erupt from the glands under stress.

Anxiety is at the root of other, less common, skin disorders, including *lichen simplex chronicus*—known as the itch that rashes. "It's sometimes called neurodermatitis, meaning it's a condition from the brain, not the skin," says Dr. Levy. "If you didn't scratch, there'd be no obvious skin irritation." Women who are predisposed to eczema may find the condition worsens when they're stressed.

When depressed, women often have dull-looking skin, lifeless eyes. According to Samuel Stegman, M.D., associate clinical professor of dermatology, University of California Medical School, San Francisco, "Someone who is depressed may squint or avert her gaze, making the eyes look duller."

Fatigue is often visible in the skin: the face appears drawn, small lines and wrinkles are more apparent. "There may be discernible dehydration of the skin and sagging of the eyelids," says Dr. Levy. Fluids and moisturizers can help plump the skin temporarily, ease some signs of fatigue.

Emotions may also play on the face in a very direct manner: "Looking at the wrinkle lines on someone's face," says Dr. Levy, "you can tell if they're generally happy or sad."—J.K.

LEGAL FIXES

(Continued from page 410)

medical conditions; they may, in time, become hooked on the drugs' relaxing qualities. They may potentiate these effects by mixing pills with alcohol.

DRIVEN TO DRINK?

At the moment, heavy drinking may be out of style, and self-imposed abstention in; but a deeper thread, encouraging women to drink, runs through our culture. Alcohol continues to be equated with sexual liberation, sophistication, equality with men. As women have risen through professional ranks, they've become more likely to be offered alcohol—even pressured to take it—during business socializing. Because mixed messages about alcohol abound, it may be hard for women to know where social drinking ends and drinking to cope begins.

While women are expected to drink, they are not supposed to drink too much. Men are still more easily forgiven their problems with alcohol; women continue to feel stigmatized, which may discourage them from seeking help early on.

MEASURING RISK

Why can most women limit their social drinking or keep to an occasional sleeping pill while others become dependent? According to current thinking, people who are unable to take anxiety or other strong emotions in stride, who experience these feelings as overwhelming, needing immediate relief, are especially vulnerable to alcohol or pill abuse. Unusual tolerance—the ability to drink large amounts or take high doses of drugs without experiencing the usual unpleasant effects—also creates strong susceptibility, experts say.

Some experts believe that anyone can become addicted when certain life stressors are present—but only if a drug is available and is used. Women with family members who are addicts also are at unusual risk. For example, having alcoholic biological parents increases risk of alcoholism fourfold—even for people adopted by nonalcoholics in infancy. Women who were sexually abused during childhood, or who in adulthood suffered from anorexia, bulimia, or anxiety requiring a doctor's care, are also at higher than usual risk.

CIGARETTES AND RELAXATION

Women don't *start* smoking to relax, but once hooked they depend on cigarettes to control mood and manage stress. Nicotine, the key to the cigarette-relaxation connection, does not in itself have a calming effect; but its absence causes nervousness and irritability in people addicted to it. Without being aware, smokers constantly adjust the number of cigarettes they use to maintain stable blood levels of nicotine. Recent studies suggest that women experience a greater decrease in blood nicotine levels when stressed than men do, which may cause them to smoke more under duress.

The stress of quitting smoking also is greater

Why are more women addicted? Pros say it's confusing roles, need for stress relief.

for women than men—which may explain why women are stopping smoking at a lower rate. "Studies have not shown that women experience more intense irritability, edginess, and cravings than men when they stop smoking. However, women are more likely than men to relapse because they can't tolerate the intensity of withdrawal symptoms," says Lois Biener, Ph.D., assistant professor of psychiatry, Brown University; and coauthor of *Gender and Stress* (Free Press).

Women are more distressed than men by the weight gain—an average of six pounds—that usually accompanies cigarette withdrawal. Not only are women more worried that quitting smoking will make them fat; once they enter cessation programs, they are more anxious that they won't be able to resist the urge to smoke when they want to avoid eating.

According to Dr. Biener, current smoking cessation programs work for only 15-20 percent of smokers who try them. "The majority of smokers are not really ready to quit, which is why the now-or-never approach used by many groups is not likely to work."

Quitting smoking, she says, takes time—often years. "People usually need to go through several stages of getting ready, trying to quit, going back to smoking, trying again—until they finally make the decision to quit for good." Of all the behavioral strategies that help women keep off cigarettes, exercise is one of the most important. "Exercise minimizes weight gain and has stress-relieving effects. It also helps women feel they are turning over a new leaf." ▽

DUANE MICHALS

BRAIN SPAS

(Continued from page 411)

brain, also improves learning, performance, and creativity.

Few of the claims made for the Synchro-Energizer have been substantiated by published research, but that hasn't stopped a growing number of people from trying them out: Christine Zerrer, who runs Synchro Energize in downtown New York City, says that Wall Street executives drop in on their way to work to "energize" their brains or on the way home to eliminate stress. Synchro Tech, manufacturer of the machine, has even come out with a portable, preprogrammed unit called the Relaxman, priced at six hundred dollars. Universe of You, in Marin County, California, is located in a mall: "It's a fast-food approach to managing anxiety and stress," says Randy Adamadama, its proprietor.

Altered States, in West Hollywood, California, is the ultimate mind gym: in addition to the Synchro-Energizer, customers—at thirty-five dollars per thirty-minute session—can experience the soothing Graham Potentializer, a rotating table that envelops a person in an electromagnetic field; the Mind Mirror, a biofeedback device that enables users to observe their own brain wave activity, teaching them to change it at will; or the Star Chamber, a mirrored booth that reflects a person into infinity, producing a meditative effect.

Altered States brochures imply that an hour in its Float Center (a collection of flotation tanks) and Mindgym can have the same relaxation effect as a one-week vacation; Dr. Gorges says the Synchro-Energizer enables people to reach in fifteen minutes the same meditative state yogis take up to thirty years to achieve.

Tempting promises for those in the fast lane. Experts are skeptical.

"We live in days of instant everything: instant soup, instant cures . . . that's what people are looking for," says Martin P. Orne, M.D., Ph.D., professor of psychiatry at the University of Pennsylvania Medical School and director of the unit for experimental psychiatry at the Institute of Pennsylvania Hospital. "Instant relaxation? It's wonderful, but it's also a lot of nonsense. We live in a high tech age, and some people like machines. I've seen umpteen machines before this . . . . I would be willing to bet that the effects of this one are no different than those of many others."

In fact, the Synchro-Energizer looks like something out of a sci-fi movie: a subject dons goggles embedded with tiny flashing lights (which inspire kaleidoscopic visions on inner eyelids). Earphones filter mellow music or soothing environmental sounds—accompanied by a steady, pulsing beat—into one's brain.

Dr. Gorges has spent the last thirty years researching the brain and developing the Synchro-Energizer. His company, Synchro Tech, has sold over thirty thousand units worldwide since it began marketing the machine.

"What we've discovered," Dr. Gorges explains, "is that certain combinations of frequencies of light, sound, and magnetic fields effect significant physical changes: breathing rate slows, heart rate slows, muscle tension is reduced 20 to 40 percent." The technology, Gorges says, is based on the widely accepted psychological principle known as the *frequency following response*—that brain waves adapt to the frequency of strong physical stimuli that are close to the brain's own frequency. Dr. Gorges claims that repeated use of the machine leads to a lowering of resting brain wave frequencies, thus producing relaxation that lasts.

We live in days of instant everything: instant soup, instant cures . . . but instant relaxation? That's a lot of nonsense.

Detractors do not deny the possibility that the Synchro-Energizer and machines like it may in fact have a relaxation effect: "Many things will reduce stress if you convince the individual that it will. If people focus, they often can relax themselves," says Dr. Orne.

"It is true that the brain will respond to an incoming signal by changing its state, following that stimulus," says Carol Schneider, Ph.D., director of the Colorado Center for Biobehavioral Health and assistant clinical professor, psychiatry department, University of Colorado Medical School, Denver. "But it is unclear whether the brain could achieve that state without the signal; it is unclear whether that state is even a desirable one. What is healthy for the brain? Nobody knows. A whole lot more research needs to be done."

Might the brain machine—or others like it—do more harm than good? Used the wrong way, Dr. Gorges admits, the Synchro-Energizer could actually stress a person. "Operators must know which frequencies to avoid," he says.

In addition, experts warn that the flashing lights, at certain frequencies, could actually trigger epileptic seizures; epileptics are advised to avoid these machines.

Some users have also reported getting headaches after an Energizer session; others report feeling queasy during the first few minutes.

"What I think better serves individuals," says Robert N. Jamison, Ph.D., clinical psychologist at Vanderbilt University Medical Center, "is to teach relaxation skills, to have something people can practice themselves, instead of having something done to them."

—LORI MILLER KASE

FOR WOMEN WHO WISH FOR SENSUOUS CURVES

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In this issue...

Fast day dressing, *left*: Claude Montana's gray wool jacket with a wrap-around belt in navy; navy pants. Jacket, about $1625; pants, about $615. Both, Bloomingdale's; Emphatics, Pittsburgh; Claude Montana Boutique, Beverly Hills. Jacket at Saks Jandel. Hair, Oribe/Oribe at Parachute; make-up, Laura Mercier for Trish McEvoy. Details, page 499.

STEVEN MEISEL

Details, prices, more stores, more...on this month's looks

Page 6 (cover): Wool dress, $1290. Saks Fifth Avenue; Greta, Beverly Hills. Beret at Altman's; Jordan Marsh, Boston; Carson Pirie Scott, Chicago. Earrings, Kenneth Jay Lane, Trump Tower NYC; Rich's. **120:** *Above left*: Romeo Gigli bustier and pants. *Above right*: Giorgio Armani jacket and vest. *Below right*: Shirt, Zoran, NYC. Pants, Romeo Gigli. Earrings, Eric Ange Pena. **130:** *Inset left*: Hat, Hat Attack. Scarf, Amicale Industries. Gloves, Portolano Products. *Inset below*: Ballantyne cardigan. Hat, Patricia Underwood. Fownes Gloves. **158:** Shirt, Polo by Ralph Lauren. **195:** Kalinka dress. **197:** *Left to right*: Speedo America swimsuit. Andre Van Pier Lycra swimsuit, $125. Late October at Lord & Taylor; Evanne Boutiques, Atlanta; Intrinsic, Chicago; Rebecca, Indianapolis; Fred Hayman Giorgio, Beverly Hills. Carioca Antron/Lycra swimsuit, $58. Henri Bendel; Excess, Miami; Scott's, Key Biscayne FL; Canyon Beachwear, Santa Monica CA; Diane's, Manhattan Beach and Balboa Island CA; La Plage by Kippys, La Jolla and Pacific Beach CA. **242:** *Photo, top*: Brigitte Lacombe. **302:** Bérard: Reprinted from *Christian Bérard* by Boris Kochno, Panache Press at Random House. Alberto Giacometti, "City Square," 1948, bronze; Collection, The Museum of Modern Art, New York City.

401: Silk pants, $320. Late October at Bergdorf Goodman; Hirshleifer's Etc., Manhasset NY; Charles Sumner, Boston and Chestnut Hill MA; Linda Dresner, Birmingham MI; Ultimo Ltd., Chicago; Tootsies, Houston; I. Magnin. Bracelet, Tambaran Gallery, NYC. These eight pages photographed at the home of design team Anthony Ingrao and Diane Eckstein. **402:** "T" suit, Isaac Mizrahi. See info. page 404. **403:** Satin bra, $80. Montenapoleone, NYC; Mildred Hoit, Palm Beach FL. **404-405:** Cotton jersey "T" suit, $150. Late October at Bloomingdale's; Janet Brown, Port Washington NY; L.H. Rogers, Salem MA; Toby Lerner, Philadelphia; Lewie Watkins, Little Rock AR; Jamie, Nashville TN; Sakowitz; Auer's, Denver. Belt, Polo/Ralph Lauren Leathergoods. November at Polo/Ralph Lauren, NYC. **406-407:** *Left*: Silk jacket, $950. Cotton/wool jersey jeans, $235. Late October at Saks Fifth Avenue; Suzy's, Great Neck NY; Toby Lerner, Philadelphia; Saks Jandel; Ultimo Ltd., Chicago; Dayton's; Sakowitz; Frederick & Nelson, Seattle. Cuff, Tina Chow. Shoes, Fratelli Rossetti. *Right*: Cotton robe, $160. Bloomingdale's; Bullocks Wilshire. **408:** Turtleneck, Romeo Gigli. Hair and make-up, Rick Gillette.

420: Watch, $1880. Verdura bracelet at Verdura, New York. Last chain at J.E. Caldwell, Philadelphia, Washington DC; C.D. Peacock, Chicago; J.B. Hudson, Minneapolis; J. Jessops & Sons, San Diego. Shoes at Susan Bennis Warren Edwards, NYC. **421:**

Adventures in Beauty

Bracelet at Fred Leighton Trump Tower, NYC. Coat, Azzedine Alaïa. **422:** Hat, Craft Caravan. Dosa, NYC; Sonnies, South Pasadena CA; Opus 204, Seattle. Star earring, Kenneth Jay Lane, Trump Tower NYC, Los Angeles, San Francisco. Necklaces, Martha Sturdy, Canada. Bonwit Teller; My Sister's Circus/Isis, Chicago; Susan of Burlingame and San Francisco CA. **425:** Earrings: *Top*: Kenneth Jay Lane, Trump Tower NYC, Los Angeles, San Francisco. *Bottom*: M.E. Stewart. Necklace, Miriam Haskell. Bergdorf Goodman. Bracelet, Wendy Gell Jewelry. Saks Fifth Avenue; Tabandeh, Washington DC; Jeweltique, Boca Raton FL. Fi-

In this issue...

(Continued from page 497)

About Time...A Spirit of Luxury

ber gloss/silk coat, Andre Van Pier, $1400. Andre Van Pier On Madison Avenue, NYC; Fred Hayman Giorgio, Beverly Hills.

426-427: "Poncho" also at Greta, Beverly Hills. Lambswool/nylon/spandex sweater, $192, and leggings, $215. Bergdorf Goodman; Saks Jandel. Alain Mikli glasses. Alain Mikli Boutique, NYC; Optica, Chicago; Neiman-Marcus, Beverly Hills. Gloves, Anne Moore. Charivari, NYC. **428:** Coat, $8500. Christian Lacroix socks. **429:** Hypalon/neoprene jacket. Vest, $78. Pulse Sport, Boston; Knit Wit, Philadelphia; Club Clue Non-Stop, Coconut Grove FL; Flamingo Road, Chicago; Rolo, San Francisco. Wool jersey pants, $205. Macy's, Herald Square; Florence Barufkin, Cherry Hill NJ; Marshall Field's. Earrings, Christina McCarthy. Body Glove Eyewear. Socks, Trimfit. Shoes to order at Robert Clergerie, NYC. **430-431:** *Inset left*: Suit at Bloomingdale's; Marshall Field's. Jacket at Bullock's. Ralph Lauren Roughwear cotton down jacket at Polo/Ralph Lauren, NYC. Sans Tambours Ni Trompettes wool turtleneck, $175. Charivari, NYC. Sunglasses, Bercy for Renaissance. Watch, Formula 1 by Tag Heuer. Earrings, Marvella. Panty stockings, La Leg....*Large photo*: Panty stockings at Fogal Legwear of Switzerland, NYC, Boston, Houston, Beverly Hills, San Francisco. "Boots" at Barneys New York; Neiman-Marcus, Beverly Hills; Madeleine Gallay, West Hollywood CA....*Inset above*: Laura Biagiotti at Martha; Carol Levitt, Locust Valley NY. Sans Tambours Ni Trompettes wool turtleneck, $175. Charivari, NYC. Hood by Giorgio Sant'Angelo Knits. Fownes Gloves. "Boots," Manolo Blahnik. For stores, see above. Bag, Tony Bryant, NYC....*Inset below*: Jaeger wool/cashmere pants, $180. Raincoat and pants at Jaeger International stores, Florida, Illinois, Texas, California. Scarf, Amicale Industries. Macy's Northeast; Macy's, Atlanta. Gloves, Portolano Products. Saks Fifth Avenue. Shoes, Gucci, NYC, Chicago, Beverly Hills. Bag, Tony Bryant, NYC. **432:** Coat, $2895. Scarf, Amicale Industries. Bloomingdale's. Michael Kors merino wool leggings, $277. The Front Room, New Orleans. Bag, Frankie's Garage. Charivari, NYC; Loring, Southampton NY. Gloves, Portolano Products. Barneys New York. **433:** Coat, $2935. Patricia Clyne wool jersey jumpsuit, $430. Fabric, Jasco. Macy's, Herald Square. Sunglasses, Alain Mikli. Alain Mikli Boutique, NYC; I. Magnin. Earrings to order at Christina McCarthy, NYC. Gloves, Isabel Canovas Boutique, NYC. Socks, E.G. Smith. Macy's Northeast. Shoes, Manolo Blahnik. Barneys New York.

434: Sweater, $560. Cashmere-Cashmere, NYC, Short Hills NJ, Chicago. Wool gabardine pants, $225. Lord & Taylor; Nan Duskin, Philadelphia, Baltimore; Blake, Chicago. Earrings, M.E. Stewart. Bag, Prada, NYC. Patrick Kelly wristies. Socks, Hue. Shoes, Esprit. erly Hills. **438:** Michael Kors raincoat also at The Front Room, New Orleans. Wool turtleneck, Sans Tambours Ni Trompettes, $260. Charivari, NYC; Hirshleifer's Etc., Manhasset NY; Knit Wit, Philadelphia. Lambswool/nylon/spandex leggings, Calvin Klein, $215. Bloomingdale's; Calvin Klein Boutique, Dallas; I. Magnin; Nordstrom, Walnut Creek and Corte Madera CA; Holt Renfrew of Canada. Beret, Andre Van Pier. Andre Van Pier on Madison Avenue, NYC; Fred Hayman Giorgio, Beverly Hills. Earrings, Richard A. Serbin. Head Master, NYC. Gloves, Patrick Kelly. Anna Bassett's Claire Pearone, Troy MI; Fred Hayman Giorgio, Beverly Hills. To order at Bergdorf Goodman. Boots, Diego Della Valle. Diego Della Valle, NYC; Toby Lerner, Philadelphia and Ardmore PA. **439:** Michael Kors shirt and skirt. Skirt also at The Front Room, New Orleans; Robbie Casey's, Midland and San Antonio TX. LaCrasia gloves. Bag, Paloma Picasso. Saks Fifth Avenue; I. Magnin. Shoes, Maud Frizon, NYC, Bal

Covering All Bases

Macy's Northeast; Hudson's; Dayton's. **435:** Jacket, Perfecto by Schott Bros. Earrings, necklace, and bracelet, Martha Sturdy, Canada. Bonwit Teller; My Sister's Circus/Isis, Chicago; Susan of Burlingame and San Francisco CA; Holt Renfrew of Canada. Boots, Diego Della Valle, NYC. **436-437:** *First three models from left*: Nylon down jacket also at Wildware Outfitters, Harrisburg PA; Alpine Outfitters, Richmond VA; Blue Ridge Mountain Sports, Atlanta; The Summit, St. Louis; The North Face, Denver. Cashmere sweaters, $320 each. Janet Brown, Port Washington NY; The White House, Baltimore, Washington DC; I. Magnin. To order at Bergdorf Goodman. Chanel necklaces. Belts, Isaac Manevitz for Ben-Amun. Gloves, J. Crew. Shoes, Calvin Klein Collection. Bergdorf Goodman; Calvin Klein Store, Dallas. *Model, far right*: Jacket, for stores see pages 436-437. Silk/Lycra/lamé dress, $1300. Andre Van Pier On Madison Avenue, NYC; Rebecca, Indianapolis IN; Intrinsic, Chicago; Fred Hayman Giorgio, Beverly Hills. Bracelet and rings, Isaac Manevitz for Ben-Amun. Gloves, Chanel, NYC, Palm Beach FL. Shoes, Manolo Blahnik. Manolo Blahnik, NYC; Fred Hayman Giorgio, Beverly Hills. **438:** Michael Kors raincoat, see page 438 for stores. **440:** Scarf, $5995. Macy's, Herald Square; Nan Duskin, Philadelphia, Baltimore; N.H. Rosenthal Furs, Chicago; I. Magnin, San Francisco. Gloves, Portolano Products. Macy's Northeast. Boots, Robert Clergerie. Ritz, NYC. **441:** *Left*: Dress also at Yolanda, Boston; Capriccio, Phoenix AZ; Helen's of Course, Portland OR, Seattle. Coat, Calvin Klein. See page 440. Earrings, Isaac Manevitz for Ben-Amun. Accessories, NYC; Nan Duskin, Philadelphia, Baltimore. Naomi Misle Gloves. Charivari, NYC. Bag, Prada, NYC. Shoes, Manolo Blahnik. *Right*: Antron/Lycra bra. Saks Fifth Avenue; John Wanamaker; Woodward & Lothrop; Sakowitz; Robinson's, Beverly Hills; Nordstrom, San Diego. Antron/Lycra bikini at Macy's Northeast. Necklace, Miriam Haskell. Barneys New York; Claire Dratch, Bethesda MD; John Carroll, Asheville and Hickory NC. Boots, Azzedine Alaïa for Diego Della Valle. **442:** Coat also at Jaynee, Jamaica Estates NY; Village Sportswear, Mountain Brook AL. Cashmere sweater, $560. Cashmere-Cashmere, NYC, Short Hills NJ, Chicago. Cotton jeans, $52. Bloomingdale's; Hudson's; Dayton's; Macy's, San Francisco.

Weather-Wise

The Big Idea? Small Furs

Gloves, Prada. Bags, Chanel. Saks Fifth Avenue. **443:** Dress also at Max, Aspen CO; Tiziana, Los Angeles. Coat, Byblos. See page 442 for stores. Earrings, Iradj Moini. The Great Salt Marsh, NYC; Edith Cavell, Atlanta. Bracelets, Tribe. Ring, Janis Savitt for M & J Savitt. Bloomingdale's. Shoes, Calvin Klein Collection. Bergdorf Goodman; Calvin Klein Store, Dallas.

464: Carolina Herrera Furs jacket, $7950. Sweater, Ballantyne. Wool flannel trousers, Claude Montana, $462. Claude Montana Boutique, Beverly Hills; Holt Renfrew of Canada. Gloves, Carolina Amato. Glove Me Tender, Winnetka and Chicago IL. **465:** Jacket, $5995. Also at Franco's Ladies Fashions, Richmond VA; John Carroll, Hickory and Asheville NC; Jim Cullum Furs at Belk, Charleston SC, Augusta GA; Proffitts, Chattanooga TN; M.M. Cohn, Memphis TN, Little Rock AR; Russeks, Tucson AZ. Ralph Lauren Classics lambswool sweater, $134. Polo/Ralph Lauren, NYC. Watch, Breitling Halcyon Watch Corp. Cellini Fine Jewelry, NYC; Louis, Boston; Ultimo Ltd., Chicago. Bracelet, Mark Walsh Vintage Napier. Madeleine Gallay, West Hollywood CA. Gloves, Carolina Amato. See info. page 464. **466:** Karl Lagerfeld fur also at William H. Harris, Warwick RI; Nordstrom, downtown San Francisco. Stretch velvet skirt, Michel Klein, $90. To order at Bonwit Teller, NYC. Earrings, Fred Leighton, NYC. Gloves, La Bagagerie, NYC. **467:** Jacket, $5995. Earrings, Erwin Pearl. Saks Fifth Avenue. Bracelets, *model's right arm*: Trifari. *Left arm*: Roxanne Assoulin. Bergdorf Goodman. Gloves, La Bagagerie. **468:** Fur, $85,000. Camisole, Joan Vass N.Y. Saint Laurent Rive Gauche wool ottoman skirt, $440. Saint Laurent Rive Gauche Boutique, Washington DC. Earrings and necklace, Kenneth Jay Lane. Kenneth Jay Lane, Trump Tower NYC; Roz & Sherm, Birmingham MI. Gloves, LaCrasia. **469:** Jumpsuit, Patricia Clyne. Serengeti Eyewear by Corning Optics. Sunglass Hut of America. Earrings, Georg Jensen. Royal Copenhagen Porcelain, NYC. Gloves, LaCrasia. Bag, Johnny Farah. If, Soho NYC.

470-471: *Large photo*: Top fabric, Rosen & Chadick, NYC; International Silks and Woolens, Los Angeles; Britex Fabrics, San Francisco. Pants fabric, Regent Fabrics, NYC; Fishman's Fabrics, Chicago; International Silks and Woolens, Los Angeles. Belt, Jill Stuart. *Inset photo*: Top and underskirt fabric, Rosen & Chadick, NYC; G. Street Fabrics, Rockville MD; International Silks and Woolens, Los Angeles. Skirt fabric, Rosen & Chadick, NYC; Gallery of Fabrics, Atlanta, Houston; International Silks and Woolens, Los Angeles. Earrings, Tacque. Belt, Jill Stuart. **472:** Turtleneck fabric at Promenade, New Orleans; Hire's Fabrics, Houston; Brite Fabrics, San Francisco. Pants fabric at Azze, Miami; Richard Brooks, Dallas; Edward's Unusual Fabrics, San Francisco. Bracelets, Ranch House, Houston. Belt, Jill Stuart. Bergdorf Goodman. **473:** Top fabric at J.L. Deball, NYC. Cotton/polyester lamé/cellophane/nylon lace fabric at Solstiss Lace, NYC. Silk chiffon fabric, Stylecrest Fabrics. S. Beckenstein, NYC; G. Street Fabrics, Rockville MD; Fabrics of Fashion, Miami; F & S Fabrics, Los Angeles. Earrings, Wendy Gell Jewelry. Panty stockings, Diorissimo by Christian Dior. Donna Karan Shoes. **474-475:** Clothes, Azzedine Alaïa. Bracelets, Galerie Naila de Monbrison, Paris. Hair by Sally for Alexandre de Paris. Makeup by Isabelle Farman for Jean-Louis David. **478:** *Large photo*: Jewelry, Tina Chow. Galerie Naila de Monbrison, Paris. *Inset*: Clothes, Azzedine Alaïa. Bracelets, Galerie Naila de Monbrison, Paris. Hair, Sally for Alexandre de Paris. Makeup, Isabelle Farman for Jean-Louis David. **497:** Wool gabardine jacket and pants. Jacket also at Panache, Millburn NJ; Caron Cherry, Coconut Grove FL; Ultimo Ltd., Chicago; Linda Dresner, Birmingham MI; I. Magnin. Gloves, Claude Montana pour Norval. Ultimo Ltd., Chicago. Shoes, Claude Montana pour Stephane Kélian.

501: Birger Christensen fur, $4250. Neiman-Marcus, Northbrook IL. Michael Kors wool sweater, $230. Bergdorf Goodman; The Front Room, New Orleans; Stanley Korshak, Chicago; Aversa, Milwaukee WI; The Gazebo, Dallas. Claude Montana wool gabardine skirt, $490. Charivari, NYC; Claude Montana Boutique, Beverly Hills; Creeds, Canada. Anne Klein II by Aris gloves. Bloomingdale's. Bracelet, Janis Savitt for M & J Savitt. Bloomingdale's. Chanel bag at Chanel Boutiques, NYC, Palm Beach FL, Dallas, Beverly Hills; Garfinckel's. **502:** Ralph Lauren Handbag and Luggage Company bag also at Thalhimers, Charlotte NC. LaCrasia orange gloves at Johnny Ward, NYC; Glove Me Tender, Winnetka and Chicago IL. Maud Frizon black glove with bows at Maud Frizon, NYC, San Francisco; Miss Maud, Manhasset NY. Green gloves by Portolano Products. Henri Bendel; Glove Me Tender, Winnetka and Chicago IL. Pink and turquoise gloves by Cardinal Glove Co. Jordan Marsh, Boston; Hudson's; Dayton's. **503:** Naomi Misle Gloves at Barneys New York; Esclusivo, Washington DC; Janis, Chicago. ALL PRICES APPROXIMATE.

The Hit of Color!

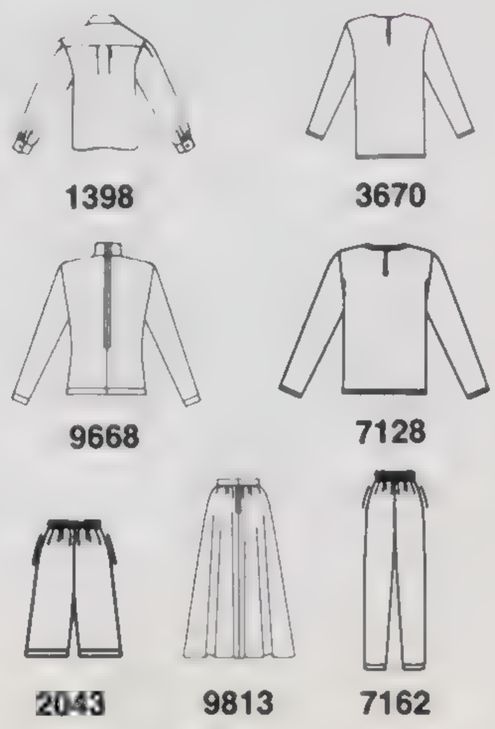
What's for Dinner?

470

VOGUE PATTERNS

Back views, yardages, details, pages 470-473

Page 470-471. **Lace T-shirt:** Very Easy Very Vogue Pattern #7128, View B. Sizes 6-22. Size 10: 1¾ yards 45″ fabric. $4.95. Canada, $6.10. **Pants:** Vogue's Basic Design Pattern #2043, View D. Sizes 6-22. Size 10: 3 yards 45″ fabric. $6.50. Canada, $7.90. **Organza shirt:** Vogue's Basic Design Pattern #1398, View B. Sizes 8-16. Size 10: 2⅝ yards 45″ fabric. $5.00. Canada, $6.10. **Lace dirndl skirt:** Very Easy Very Vogue Pattern #9813, View B. Sizes 8-24. Size 10: 2⅝ yards 45″ fabric. $4.95. Canada, $6.10. Pages 472-473. **Stretch velvet top:** Very Easy Very Vogue Pattern #9668, View A. Sizes 8-18. Size 10: 1⅝ yards 40″ fabric. $4.95. Canada, $6.10. **Satin pants:** Vogue's Basic Design Pattern #2043, View D. Sizes 6-22. Size 10: 3 yards 45″ fabric. $6.50. Canada, $7.90. **Lace pants:** Very Easy Very Vogue Pattern #7162, View 3. Sizes 6-16. Size 10: 3 yards 45″ fabric. $4.95. Canada, $6.10. **Black top:** Butterick Pattern #3670, View A. Sizes 8-24. Size 10: 2 yards 60″ fabric. $3.95. Canada, $5.75.



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VOGUE'S

Word on...

the hit of color!

Surefire turnaround for neutral dressing—the bite of color in strong, upbeat accessories. Here, in vibrant red: the season's newest "small" fur—the stole in red-dyed blue Saga fox by Birger Christensen. And the classic Chanel bag in red. Michael Kors sweater. Skirt, Claude Montana. Hair and makeup, Rick Gillette. Details, stores, see page 499.

Patrick Demarchelier

Steven Meisel

Close-up: the eye-catching punch of color in a rainbow of bright shapes and sizes. *From left*: green and purple leather drawstring bag by Sepcoeur. . . . Ralph Lauren Handbag and Luggage Company green pigskin drawstring bag, about $220. Polo/Ralph Lauren, NYC; Neiman-Marcus, Dallas, Houston. . . . Green, fuchsia, and blue nylon pouches by Prada, about $155 each. Prada, NYC. . . . Jennifer George fuchsia shearling coat. Echo Design Group silk pocket squares. Gloves: LaCrasia, Anne Klein II by Aris, Maud Frizon, Portolano Products, Cardinal Glove Co., Naomi Misle Gloves. For more details, see page 499.

VOGUE'S Last word

what works? a classic coat:

something as familiar as a double-breasted camel's hair. . . but, this season, also with some less-familiar differences. Calvin Klein's camel, *right*, is cut generously through the shoulder, cropped just above the knee: distinctly smaller than a fifties collegian's. A short coat like this, though, goes for day or night, over a skim of a sequin dress. . . or charcoal trousers. With no more than suede boots and a wool bodysuit, it pares down for fastest-paced days. Signs of the season that give the coat finish: shorter boots, a big muffler.

short boots are a fast setup:

the setup, this fall, to the sort of coat, skirt, or trousers you see on this page. The best new boots are flat, stop at the ankle, come in every finish from blue leather to rugged suede. Isaac Mizrahi puts flat boots with his entire collection for fall; by night, they show up in black satin.

vests work in all guises —tailored menswear pieces to tiny boleros; add polish to a suit, a sweatery base, or shirt and trousers. We even, *above* and in this issue, took a surfer's rubberized vest to finished effect as the colorful "body" piece with Patricia Clyne's wool stretch pants and a cream silk shirt from Ralph Lauren. Unconventional, amusing, it's a playful approach to weekend dressing.

a more modern jacket. . .

this fall, to finish just about any look for day. The real surprise is that it's made of fur. As small as a suit jacket, it's at its best topping a turtleneck and pants . . . or tossed like a cardigan over a crisp shirt, tights, and a short skirt. Fur has never been this easygoing: and that's one of the delights of the new season.

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Vogue ISSN 0042-8000 is published monthly by The Condé Nast Publications Inc., 9100 Wilshire Boulevard, Beverly Hills, CA 90212. PRINCIPAL OFFICE: 350 Madison Avenue, New York, NY 10017. Bernard H. Leser, President; Eric C. Anderson, Treasurer; Pamela M. van Zandt, Secretary. Second-Class postage paid at Beverly Hills, CA, and at additional mailing offices. Authorized as Second Class mail by the Post Office Department, Ottawa, and for payment of postage in cash. Magazine Registration File No. 9013. Subscriptions in U.S. and possessions, $28 for one year; $54 for two years. In Canada, $47 for one year, $92 for two years. Elsewhere, $50 for one year, payable in advance. Single copies in U.S., $3; in Canada, $3.50. For subscriptions, address changes, and adjustments, write to VOGUE, Box 55980, Boulder, CO 80322. Eight weeks are required for change of address. Please give both new and old address as printed on last label. First copy of new subscription will be mailed within eight weeks after receipt of order. VOL. 178, NO. 10, WHOLE NO. 3279. Manuscripts, drawings, and other material submitted must be accompanied by a stamped self-addressed envelope. However, Vogue cannot be responsible for unsolicited material. **Postmaster: Send Form 3579 to VOGUE, Box 55980, Boulder CO 80322. SUBSCRIPTION INQUIRIES: Please write to VOGUE, Box 55980, Boulder, CO 80322 or call 800-525-0643.** Address all editorial, business, and production correspondence to Vogue Magazine, 350 Madison Avenue, New York, NY 10017

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